

Lucy K. Wilson.



Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation

<http://www.archive.org/details/connoisseur33londuoft>

The Connoisseur

An Illustrated Magazine For Collectors

Edited by J. T. Herbert Baily

Vol. XXXIII.

(MAY—AUGUST, 1912)

LONDON

PUBLISHED BY OTTO LIMITED, AT THE
EDITORIAL AND ADVERTISEMENT OFFICES OF THE CONNOISSEUR,
AT HANOVER BUILDINGS, 35-39, MADDOX STREET, W.

1912

N
1
C 75
v. 33

PRINTED BY
HEMROSE AND SONS LTD.,
DERBY AND LONDON



860630 -

INDEX

	PAGE
Answers to Correspondents ...	69, 139, 211, 279
" " (Heraldic) 70, 140, 212, 280	

ARTICLES AND NOTES.

Collection of Mr. W. B. Slater. By Harold F. B. Wheeler. Part I. ...	83
" " " " Part II. ...	237
Condé, Jean and Pierre. By Dr. G. C. Williamson	241
Cradles of the Past, The. By Eva E. Barrett...	91
English Pictures at Munich. By W. Roberts ...	108
Lacquer, Old. Some Examples of Chinese Work. Part I. By Egan Mew ...	176
Lincoln's Inn and its Treasures. By C. Reginald Grundy ...	143
Liverpool Potteries and their Productions. By H. G. C. Day, M.A. ...	225
London Museum, The. By Ethel M. M. McKenna. Part II. ...	102
" " " " Part III. ...	229
Miniatures at Brussels, Exhibition of. By J. J. Foster ...	161
Peasants' Rings, On Collecting. By Rhode Knight ...	21
Pictures of Picture Galleries. I.—John Scarlett Davis. By M. H. Spielmann, F.S.A. ...	215
Slip Wares, Collection of, formed by Dr. J. W. L. Glaisher, F.R.S. By G. Woolliscroft Rhead	75
Staffordshire Figures. By J. F. Blacker ...	169
Sussex Pottery. By Mrs. Hemming ...	15
Tobacco Rapes, or Rasps. By W. Turner ...	30
Turner's, Sir Alfred, Collection at Carlyle House. By G. Cecil ...	3

Notes.

Adam and Eve Charger ...	193
Adam Fireplace, An ...	193
Alma-Tadema, Late Sir Lawrence ...	276
Bellows, Some Old Renaissance ...	42
Carved Box, Antique ...	117
Charles I., Miniature Portrait of ...	41
Clock presented to the French President ...	253
Colour Plate Notes ...	50, 120, 196, 254
Current Art Notes ...	57, 126, 201, 273
(For items see under EXHIBITIONS, etc.).	
Fireback, Old ...	119
In the Sale Room ...	51, 123, 197, 256
Jacobean Flagons, Two ...	49
Jacobean Oak Room, from Leigh Hall, Essex ...	68
Jacobite Wine Glasses ...	253
Leather Bottles. By Maberly Phillips, F.S.A. ...	254

	PAGE
ARTICLES AND NOTES—Notes—continued.	

Medallion by W. Hackwood ...	119
Mortlake Stoneware... ...	41
Notes and Queries ...	35, 114, 189, 250
Rembrandt's "Woman Plucking a Fowl" ...	138
Seraphis Faience ...	137
Sherbet Spoons, Some Persian ...	194
Silk and Wool-work Pictures. By Maberly Phillips, F.S.A. ...	45
Solon Collection, The ...	278
Tankard, Eighteenth Century Silver ...	252

AUTHORS.

Barrett, Eva E. Cradles of the Past, The ...	91
Blacker, J. F. Staffordshire Figures ...	169
Cecil, G. Sir Alfred Turner's Collection at Carlyle House ...	3
Day, H. G. C., M.A. Liverpool Potteries and their Productions ...	225
Foster, J. J. Exhibition of Miniatures at Brussels	161
Grundy, C. Reginald. Lincoln's Inn and its Treasures ...	143
Hemming, Mrs. Sussex Pottery ...	15
Knight, Rhode. On Collecting Peasants' Rings	21
McKenna, Ethel M. M. London Museum, The. Part II. ...	102
" " " " Part III. ...	229
Mew, Egan. Old Lacquer: Some Examples of Chinese Work. Part I. ...	176
Phillips, Maberly, F.S.A. Leather Bottles ...	254
Rhead, G. Woolliscroft. Collection of Slip Wares formed by Dr. J. W. L. Glaisher, F.R.S.	75
Roberts, W. English Pictures at Munich ...	108
Spielmann, M. H., F.S.A. Pictures of Picture Galleries. I.—John Scarlett Davis ...	215
Turner, W. Tobacco Rapes, or Rasps ...	30
Wheeler, Harold F. B. Collection of Mr. W. B. Slater, The. Part I....	83
" " " " Part II....	237
Williamson, Dr. G. C. Jean and Pierre Condé...	241

ARTICLES AND NOTES CLASSIFIED.

BOOKS.

Collection of Mr. W. B. Slater, The ...	83, 237
Books Received ...	120, 255

BOOKS REVIEWED.

"Artistic Leather Work." By E. Ellin Carter...	270
"Benvenuto Cellini." By Robert H. Hobart Cust, M.A. ...	136

	PAGE		PAGE
BOOKS REVIEWED— <i>continued.</i>		EXHIBITIONS— <i>continued.</i>	
Bookseller's Catalogue, A. Messrs. Parsons & Sons	270	Fine Art Society.	
"Byways in British Archæology." By Walter Johnson, F.R.S.	269	Paintings of Italy, Greece, and Egypt. By Sir W. Blake Richmond, R.A.	65
"Chats on Old Jewellery and Trinkets." By Maciver Percival	270	"Russian Ballets." By M. Leon Bakst	277
"Chimney Pieces and Ingle Nooks." By Guy Cadogan Rothery	136	Water-Colours and Etchings by Frank Brangwyn Glasgow Institute and the Reid Gallery... ..	132
"Edinburgh." By L. G. Hornby	270	Goupil Gallery. Pictures by A. Wolmark and W. J. Leech... ..	204
"Engravings and their Value." By J. Herbert Slater	137	Grafton Galleries.	
"Engravings in Mezzotint." By Sydney Ernest Wilson	132	International Society of Sculptors, Painters and Gravers	208
"Floreat Etona." By Ralph Nevill	136	"Women's International Exhibition"	62
"Individuality and Art." By Herbert E. A. Furst	269	Graves Galleries. Water-Colour Drawings	138
"Jacobean Embroidery." By Lady Ada Fitzwilliam and Mrs. Morris Hands	67	McLean's Galleries, Messrs. British Masters	61
"La Faïence et la Porcelaine de Marseille"	266	Maddox Street Galleries. Exhibitions by Miss M. Barton, Mr. F. F. Baxter, and Mr. H. J. Finn	210
"Life and Works of Frank Holl." By Mrs. A. M. Reynolds	135	Mount Street Galleries. Water-Colour Drawings	138
"Michael Angelo Buonarrotti." By Sir Charles Holroyd	136	New English Art Club	208
"Pins and Pincushions." By E. D. Longman	268	Royal Academy, The	126, 201
"Rambles in the Pyrenees." By F. Hamilton Jackson, R.B.A.	270	Royal Institute of Painters in Water-Colour	58
"Rochester." By Catherine Kimball	270	Royal Scottish Academy, Edinburgh	203
"Welsh Painters, Engravers and Sculptors, 1527-1911." By Rev. T. Mardy Rees... ..	268	Royal Society of British Artists	57
"Whistler's Pastels and other Modern Profiles." By A. E. Gallatin	268	Royal Society of Miniature Painters	274
"Wild Flowers: A Book of Lyrics." By William Force Stead	136	Royal Society of Painters in Water-Colour	130
		Shepherd Bros., Messrs. Old Masters	60
		South Wales Art Society	67
		Stafford Gallery. Pictures by J. D. Fergusson... ..	62
		Tooth's Galleries, Messrs. Paintings and Drawings by Dutch Artists	66
		Victoria Galleries. Famous Dickens Pictures	66
		Walker's Galleries, Messrs. Westminster Cartoons	277
COLLECTIONS.		FURNITURE.	
Lincoln's Inn and its Treasures	143	Clock presented to the French President	253
London Museum, The. Part II.	102	Cradles of the Past, The	91
" " " Part III.	229	Early Jacobean Oak Room. From Leigh Hall, Essex	68
Slater, Collection of Mr. W. B., The	83, 237	Turner's, Sir Alfred, Collection at Carlyle House	3
Slip Wares, Dr. J. W. L. Glaisher's Collection of	75		
Turner's, Sir Alfred, Collection at Carlyle House	3		
ENGRAVINGS.		GLASS.	
Condé, Jean and Pierre	241	Jacobite Wine Glasses	253
EXHIBITIONS.		GOLD, SILVER, AND PLATED WARE.	
Carroll Gallery. Water-Colours by Mr. N. H. J. Baird, R.O.I., and Mr. C. J. Collins	209	Jacobean Flagons	49
Central Art Gallery.		Tankard, Eighteenth Century Silver	252
Water-Colour Drawings	62	IRON AND METAL WARE.	
Water-Colour Drawings by Mr. Baragwanath King	278	Adam Fireplace, An	193
Colnaghi & Obach, Messrs. Drawings by Rowlandson	66	Fireback, Old	119
Dickinson, Messrs. Chinese Porcelain	210	LACQUER.	
Doré Galleries.		Some Examples of Chinese Work. By Egan Mew. Part I.	176
"From the Far East." By Hugo V. Pederson; Drawings by Alfred and Joseph Powell; Needlework Pictures by Mrs. Forrester-Wood	62	Leather Bottles... ..	254
Works of Arild Rosenkranz, Henry Terry, and John Shapland	131	Lincoln's Inn and its Treasures	143
Dowdeswell Galleries. Sketches and Studies by Rubens	210	London Museum, The... ..	102, 229
Edinburgh: Modernity in Painting. Exhibition at Messrs. Doig, Wilson and Wheatley's Gallery	273	MINIATURES.	
		Charles I.	41
		Exhibition of Miniatures at Brussels	161
		NEEDLEWORK.	
		Silk and Wool-work Pictures	45

Index

	PAGE
Peasants' Rings	21
PICTURES.	
English Pictures at Munich	108
Pictures of Picture Galleries. I.—John Scarlett Davis	215
Rembrandt's "Woman Plucking a Fowl"	138
POTTERY, PORCELAIN, AND CHINA.	
Adam and Eve Charger	193
Liverpool Potteries and their Productions	225
Medallion by W. Hackwood	119
Mortlake Stoneware... ..	41
Seraphis Faience	137

	PAGE
POTTERY, PORCELAIN, AND CHINA— <i>continued.</i>	
Slip Wares, Dr. J. W. L. Glaisher's Collection of	75
Staffordshire Figures	169
Sussex Pottery	15
Sherbet Spoons, Some Persian	194
Tobacco Rapes, or Rasps	30
WOOD-CARVING.	
Carved Box, Antique	117
Renaissance Bellows	42

ILLUSTRATIONS

	PAGE
ARMS AND ARMOUR.	
Daggers, Various Specimens in the London Museum	105
Spur, in the London Museum	104
Stirrups " "	104
ARTISTS, ENGRAVERS, AND SCULPTORS.	
Angelo, Michael. Madonna and Child, The	135
Bartolozzi, F., R.A. Henry and Emma, after J. Opie	205
Baxter, F. Fleming. "Etude"	203
Beechey, Sir W. Lord Douglas Hallyburton	113
Bigg, W. R., R.A.	
Sailor Boy returned from a Prosperous Voyage, The	179
Shipwrecked Sailor Boy relating his Story at the Cottage Door	142
Brangwyn, F., A.R.A. Cannon Street Railway Bridge... ..	127
Brühl, L. Burleigh. Water Tower, Dordrecht, The	65
Buchanan, Miss I. Harmony	274
Bunbury, H. W. Blouzelind	191
Condé, J.	
Beckford, Master H. After Cosway	242
Bouverie, Hon. Mrs. E. After Cosway	243
Manners, Lady. After Cosway	245
Reynolds, Sir J. After Himself	245
Wales, Prince of (afterwards George IV.). After Cosway	245
Condé, P.	
Clonmel, John Earl. After Cosway	249
Downshire, Marquis of, and Lord Arthur Hill. After Cosway	249
Dussek, J. L. After Cosway	244
Cosway, R.	
Beckford, Master Horace. By J. Condé	242
Bouverie, Hon. Mrs. E. By J. Condé	243
Clonmel, John, Earl of. By P. Condé	249
Condé, J.	241
De Mainauduc, Dr. J. B.	249
Devonshire, Duchess of	164
Downshire, Marquis of, and Lord Arthur Hill. By P. Condé... ..	249
Dussek, J. L. By P. Condé	244
Fitzherbert, Mrs.	166

	PAGE
ARTISTS, ENGRAVERS, AND SCULPTORS— <i>continued.</i>	
Cosway, R.— <i>continued.</i>	
Manners, Lady. By J. Condé... ..	245
Mayer, Miss, in Fancy Dress	165
"Minerva directing the Arrows of Cupid." By J. Condé	246
Prince of Wales (afterwards George IV.). By J. Condé	245
Cotes, Francis. Lady Twisden	57
Dale, Miss Gertrude. Monk, The	276
Davesne. Les Prunes. By Vidal	June Cover
Davis, J. Scarlett. British Institution, Pall Mall, The	215
Evans, W. Montem of 1841, The. By C. G. Lewis	131
Francia. Federigo Gonzaga, Portrait of	13
Gainsborough, T., R.A.	
Market Cart, The... ..	220
Sir John Skynner... ..	147
Glazebrook, H. de T. Lord Macnaghten	155
Gray, James. Portrait Bust of Alexander Proudfoot, Esq.	209
Gregory, Miss Christine. Niobe	278
Grozer, J. Morning. After W. Ward	May Cover
Hamilton, W.	
Gathering Fruits	121
Haymaking	37
Harper, T. Dumb Alphabet. By Nicholas	271
Hilliard, N. Queen Elizabeth (2)	161
Hogarth, W. Paul before Felix	144
Hollar, W. Edward VI.	162
Hoppner, J.	
Frankland Sisters. By W. Ward	August Cover
Mrs. Michael Angelo Taylor as "Miranda." By S. Wilson... ..	129
Jamesone, G. Archibald Campbell, Marquis of Argyle... ..	60
Lancet, N. Ages of Man, The: Youth	167
Lawrence, Sir T., P.R.A.	
Henry, Earl of Mulgrave	108
Thomas Lord Erskine	155
Lewis, C. G. Montem of 1841, The. After W. Evans	131
Lintott, H. C. Young Girl with Grey Scarf	273
Maes, Nicolas. Interior: A Woman Pumping... ..	216

Index

	PAGE
ARTISTS, ENGRAVERS, AND SCULPTORS—continued.	
Martin, D. William Murray, Earl of Mansfield...	61
Masquerier, J. J. Anne, the Wife of Lt.-Colonel Hamilton	2
Morland, G. Coast Scene	112
Murillo. Shepherd with Lamb	222
Nattier, J. M.	
Madame Henriette	74
Madame Louise	July Cover
Nicholas. Dumb Alphabet. After T. Harper...	271
Nollekens, After. Bust of William Pitt. By Theed	160
Norriss, Miss Bess. Blue Dragons	274
Opie, John.	
Henry and Emma. By F. Bartolozzi...	205
Portrait of an Elderly Lady	111
Orpen, W., A.R.A. Rt. Hon. H. H. Asquith, P.C., etc.	157
Perugino. St. Mary Magdalene	85
Peters, Rev. M. W. Mrs. Page and Mrs. Ford reading Falstaff's Love Letters	247
Plimer, A.	
W. Beckford as a Boy	163
Mrs. Fuller... ..	163
Mrs. Lockwood	163
Portrait of a Gentleman... ..	163
Pollet, Joseph M. A. La Nuit	109
Portsmouth, Percy, A.R.S.A. "Miranda"	207
Raeburn, Sir H. Boy with Rabbit	223
Rembrandt.	
Portrait of a Woman	121
Woman Plucking a Fowl	126
Reynolds, Sir J., P.R.A.	
Holy Family, The	221
Portrait of Francis Hargrave	152
" Himself. By J. Condé	245
Robinson, Douglas. Portrait of Lady in Black...	275
Romney, G.	
Harford, Miss	153
Henrietta, Countess of Warwick, and her two Children	235
Ruskin. Original Studies	87, 88, 89
Schiavonetti, L. "Milk below Maids." After F. Wheatley	97
Smart, J. Portrait of a Gentleman	164
Soeste, Gerard. Portrait of Sir Richard Rainsford	150
Theed. Bust of William Pitt. After Nollekens	160
Unknown. Charles II., Miniature of	166
Van Dyck, A.	
Genoese Senator, Bartolommeo Giustiani, and his Wife	217
Marchesa Giovanna Cattaneo	257
Vermeer, Jan. of Delft. Delft from the Rotterdam Canal	214
Vidal. Les Prunes. After Davesne	June Cover
Ward, W.	
Frankland Sisters, The. After J. Hoppner	August Cover
Morning. By J. Grozer... ..	May Cover
Watt, G. Fiddes, A.R.S.A.	
Haldane, Rt. Hon. Viscount, P.C., etc.	156
Syme, late Mr. John	201
Wells, Denys G. Window, The	59

	PAGE
ARTISTS, ENGRAVERS, AND SCULPTORS—continued.	
Wheatley, F. "Milk below Maids." By L. Schiavonetti	97
Williams, Alyn. Vinson, Son of Mrs. Edward Beale McLean	277
Wilson, Richard. Landscape	112
Wilson, S. Mrs. Michael Angelo Taylor as "Miranda." After J. Hoppner	129
AUTOGRAPHS.	
Landor, Walter Savage. Letter to Lady Blesington	83
Shelley's Cheques, One of	240
BOOKS.	
Godwin's "Lives of the Necromancers," Page of MS.	237
Goldsmith's "Retaliation," Title-page of	88
Rossetti's "Eden Bower," Draft of	238
" " " Part of Fair Copy of	239
Suckling's "Poems," Title-page of	240
Swinburne's MS. of "Fragoletto," with an Original Sketch by Burne-Jones	90
BRONZE.	
Bronze Statuette of Frederick, Duke of York, dated 1827	106
ENGRAVINGS AND ETCHINGS.	
Blouzelind. After H. W. Bunbury	191
Cannon Street Railway Bridge. By F. Brangwyn	127
Dumb Alphabet. By Nicholas, after T. Harper	271
Frankland Sisters, The. By W. Ward, after Hoppner	August Cover
Henry and Emma. By F. Bartolozzi, after J. Opie	205
Les Prunes. By Vidal, after Davesne	June Cover
"Milk below Maids." By L. Schiavonetti, after F. Wheatley	97
Montem of 1841, The. By C. G. Lewis, after W. Evans	131
Morning. By J. Grozer, after W. Ward... ..	May Cover
Taylor, Mrs. Michael Angelo, as "Miranda." By S. Wilson, after J. Hoppner	129
FURNITURE.	
Adam Fireplace, An	193
Bureau and Prie-Dieu, formerly in the possession of Madame de Maintenon... ..	11
Charles II. Armchair	7
Chinese Groups, Pair of Antique... ..	12
Chippendale.	
Armchair	7
Cabinet	4
Fire-screen	10
Clock presented to the French President	253
Cradles of the Past.	
Amelia's, Princess... ..	101
British, with movable hood	95
" Royal	93
Cairo, From	99
Copenhagen, made in 1836	101
Denmark, From	100
Elizabeth's, Queen	92
English Oak	93, 96
Georgian Cot	100
" late	100

Index

FURNITURE.

Cradle of the Past, attributed	91
Henry V's...	91
James I's...	92
Oak, Seventeenth Century	96
Swiss	97
Turkish	99
Victoria, Queen, Cradle made for, in 1850	101
Dutch Marqueterie Screen	8
Work-table	8
French Marqueterie Three-tier Stand	10
Georgian, late, "Dumb Waiter"	4
Wine-cooler	4
Henry IV. Room at Romano's Restaurant	63
Jacobean Cabinet	6
Jacobean Oak Room from Leigh Hall	5
Louis XVI. Marqueterie Escrioire	9
Wall Mirror. Period of the First Empire	8

GLASS.

Bohemian Glass. In the Collection of Sir W. Turner	3
Goblet with Portrait of George III.	231
with Royal Arms	231
Wine Glass, Coronate, George I., dated 1717	107
Jacobite	254
with Prince of Wales' Feathers	231

GOLD, SILVER AND PLATED WARE.

Flagons, Jacobean	49
Lincoln's Inn, Silver Plate at.	
Basin, The Anglesey	148
The Wandesford	148
Candlesticks, One of the Duke	159
Centre-piece, The Duke	160
Chalice, One of the Franklyn	158
Cup, The Rainsford	148
The Wynnyffe	148
Ewer, The Anglesey	149
The Wandesford	149
Flagons, One of the Franklyn	158
Wine-cooler, Silver-gilt, in London Museum	232

IRON AND METAL WARE.

Fire-back, Old	119
----------------	-----

JEWELS.

Lyte Jewel, The, 1611	267
Phoenix Jewel, The	267
Venetian Jewel, A, late Sixteenth Century	267

LACQUER.

Chinese, Fourteen Examples of	166-188
Lead Cistern, dated 1675	146

LEATHER.

Deed Chest. Presented to Lincoln's Inn in 1549	160
Vessel, Curious	254
Lincoln's Inn.	
Crypt, The	145
Entrance to the Gate House	143
Great Hall, The	141

MINIATURES.

Beckford, W. By A. Plimer	123
Blue Dragons. By Miss Bess Norriss	274
Charles I., in perforated paper mount	43
Charles the Second. By an Unknown Artist	166

MINIATURES.

Portrait of Mr. H. W. Plimer	123
Portrait of Mr. H. W. Plimer	123
Portrait of Mr. H. W. Plimer	123
Harmony. By Miss Inez Buchanan	274
Lockwood, Mrs. By A. Plimer	163
Mayer, Miss, in Fancy Dress. By R. Cosway	165
Portrait of a Gentleman. By A. Plimer	163
By J. Smart	164
Vinson, Son of Mrs. Edward Beale McLean. By Alyn Williams	277
Young Girl with Grey Scarf. By H. Chamen	164

NEEDLEWORK.

Silk-work Picture	46
Wool-work Picture	45

OBJECTS OF ART.

Battersea Enamel Etui, Scent Flacon, and Ink-case	103
Box, Late Fifteenth or Early Sixteenth Century, Carved	10
Papier-Maché Tray	6
Peasants' Rings, Fifty-four Examples of	21-29
Sherbet Spoons, Persian, Seventeenth and Nineteenth Centuries	10-11
Tobacco Pipes, Fourteen Examples of	30-34

PICTURES.

Ages of Man, The: Youth. By N. Lancret	1
Asquith, Rt. Hon. H. H. By W. Orpen	1
Boy with Rabbit. By Sir H. Raeburn	21
British Institution, Pall Mall, The. By J. Scarlett Davis	211
Campbell, Archibald, Marquis of Argyle. By G. Jamesone	60
Cattaneo, Marchesa Giovanna. By Van Dyck	10
Coast Scene. By George Morland	11
Delft, View of, from the Rotterdam Canal. By Jan Vermeer	40
Erskine, Thomas Lord. By Sir T. Lawrence	1
Gathering Fruit. By W. Hamilton	10
Genoese Senator, Bartolommeo Giustiani, and his Wife, The. By A. Van Dyck	10
Gonzaga, Portrait of Federigo. By Francia	10
Haldane, Rt. Hon. Viscount. By G. Fiddes Watt	10
Hallyburton, Lord Douglas. By Sir W. Beechey	10
Hamilton, Anne, the Wife of Lt.-Colonel. By J. J. Masquerier	10
Harford, Miss. By G. Romney	10
Hargrave, Francis. By Sir J. Reynolds	10
Haymaking. By W. Hamilton	37
Henriette, Madame. By J. M. Nattier	10
Holy Family, The. By Sir J. Reynolds	221
Interior: A Woman Pumping. By N. Maes	10
Lady in Black, Portrait of. By Douglas Robinson	10
Landscape. By Richard Wilson	10
Macnaghten, Lord. By H. de T. Glazebrook	10
Market Cart, The. By T. Gainsborough	10
Mulgrave, Henry, Earl of. By Sir T. Lawrence	10
Murray, William, Earl of Mansfield. By David Martin	10
Page, Mrs., and Mrs. Ford reading Falstaff's Love Letters. By Rev. M. W. Peters	10

Index

PICTURES—continued.	PAGE	POTTERY, PORCELAIN AND CHINA—continued.	PAGE
Portrait of a Lady. By W. H. Smith ...	144	Chelsea.	
Portrait of an Elderly Lady. By John Opie ...	144	Figure of Old Woman 231	
Portrait of a Woman. By Rembrandt ...	219	Group, entitled "The Dancing Lesson" 233	
Rainsford, Sir Richard. By Gerard Soest ...	148	Vase and Cover 229	
Sailor Boy returned from a Prosperous Voyage ...	148	Group of China in London Museum 231	
Shepherd with Lamb. By Murillo 222		Japanese Bowl 11	
Shipwrecked Sailor Boy relating his Story at the ...	142	Knife Handles, Porcelain and Glass ... 25, 47, 133	
Skynner, Sir John. By T. Gainsborough 141		Liverpool Pottery, Examples of Jugs, Mugs	
Twisden, Lady. By Francis Cotes 141		Vases, etc. 223-228	
Warwick, Henrietta, Countess of, and her two Children. By G. Romney 237		Mortlake.	
Woman Plucking a Fowl. By Rembrandt 129		Stoneware Bottles 42	
		Jug and Mug 41	
		Oriental.	
		Ewer and Bowl 7	
		Jars, Pair of 6	
		Seraphis Faience Vase 138	
		Slip Wares, Specimens of Cups, Dishes, Tygs, etc.,	
		in Dr. Glaisher's Collection 78-82	
		Staffordshire Figures, Old.	
		Boy and Girl, A 173	
		Boy with Bird's Nest 173	
		Crinoline Figure 172	
		Cupid, A 172	
		Diana 172	
		Elijah 173	
		Figure of a Man 172	
		Gamekeeper, The 170	
		Horse and Rider 170	
		Jupiter 172	
		Mother and Child 170	
		Musicians, The 171	
		Peasant Girl 171	
		Remus and Romulus 171	
		St. George and the Dragon. By Ralph Wood	169
		Shepherd, The 171	
		Sportsman, A 173	
		Tambourine Player, The 171	
		Venus 173	
		Venus and Cupid 173	
		Widow of Zarephath, The 173	
		Sussex Pottery. Bottles, Jars, Jugs, Money-	
		boxes, Posset Pots, etc. 13-26	
		REPTILES.	
		Shoes, Fifteenth and Eighteenth Centuries ...	233
		Shoes and Socks worn by Albert Edward, Prince	
		of Wales, 1842 192	
		SCULPTURE AND STATUARY.	
		Cicero, Bust of 147	
		"Etude." By F. Fleming Baxter 203	
		La Nuit. By Joseph M. A. Pollet 199	
		Madonna and Child, The. By Michael Angelo ...	133
		"Miranda." By Percy Portsmouth 207	
		Monk, The. By Mrs. Gertrude Dale 276	
		Niobe. By Miss Christine Gregory 278	
		Proudfoot, Bust of Alexander, Esq. By Jas.	
		Gray 200	
		SILVER, see under GOLD, SILVER, ETC.	
		WOOD-CARVING.	
		Italian Renaissance Bellows, Sixteenth Century	
		Walnut 11	
		Jacobean Oak Room, Detail of 68	

IN THE SALE ROOM

ARMOUR.

Bean, late Mr. W.	Dispersal of Collection	...	264
Cap-à-pie Suit, English	...	...	264
Helmet, Charles I., Officer's	...	...	264
Rapier marked "Pedro del Monte en Toledo"	...	...	264

AUTOGRAPH LETTERS.

Shelley to Leigh Hunt	...	...	...	125
Sterne, Letter to Sir W. Hamilton	...	...	...	125
Stevenson, R. L.	...	...	...	125

BOOKS AND MANUSCRIPTS.

Aikin. Annals of the Reign of King George III., from 1760 to 1820	125
Ainsworth. Old St. Paul's, 1841... ..	100
Alken.	
Melange of Humour, The, 1823	100
National Sports of Great Britain, 1821	100
Antiphonale Romanum. Fifteenth Century	53
Apperley. Life of a Sportsman, 1842	100
Aristoteles Opera Græce, 1495-8... ..	53
Ashburton, late Lady. Dispersal of Library	125
Audubon.	
Birds of America, 1827-38	125
" " " " 1840-44	124
Book of Hours.	
By Geoffrey Tory, 1525... ..	53
By Simon Vostre, 1498	125
" " " " 1508-28	53
French Fifteenth Century	125
Illuminated by Germain Hardouin, 1500-20	53
In Latin and French, 1507-20	53
Late Fifteenth Century	53
Browning, E. B. Last Poems, 1862	125
Browning, R. Balaustion's Adventure	125
Bryan's Dictionary of Painters and Engravers, 1903-5	53
Butler, Late Mr. Chas. Dispersal of Library... ..	125
Byron. First Editions, 1807-24	125
C., J. Saint Marie Magdalen's Conversion, 1603-4	260
C., W. Plaine Description of the Barmvdas, 1613	260
Carey. Life in Paris, 1822	100
Carlyle, T.	
History of Frederick the Great, 1858-65	125
Latter-Day Pamphlets. First Edition... ..	125
Life of John Stirling, 1851	125
Oliver Cromwell's Letters and Speeches, 1845-6	125
Past and Present, 1843	125
Carmarden, R. Caveat for the Quene, 1572	260
Cartier, Jacque. Neue Fravnce, 1580	260
Catalogue of the Rodolphe Kann Collection :	
The English Text, 1907	53
Catalogue of the Toovey Collection, 1903-5	53
Cauvet, G. P. Recueil d'Ornemens, 1777	125
Caxton. Golden Legend, 1484-87	125
Cervantes.	
Don Quixote, 1605	260
" " " " 1605	260
" " " " 1615	260
Chamberlaine. Jocabella, or A Cabinet of Con- ceits, 1640	260

BOOKS AND MANUSCRIPTS—continued.

	PAGE
Drummond, D.	
Forth Feasting, 1617	201
<i>Illegible</i>	201
<i>Illegible</i>	201
Charles prince des hespaignes, 1515	201
Dutch broadsides connected with West Indies and South America, 1624-52	201
Egan.	
Finish to the Adventures of Tom, Jerry, and Logic, 1830	200
Real Life in Ireland, First Edition	199
Real Life in London, 1821-22	199, 200
Fitzgerald, E.	
Rubáiyát of Omar Khayyam. Orig. Edition...	124
<i>Illegible</i>	124
Forster. Life of Dickens, 1872-4...	124
Goethe. Hermann und Dorothea, 1826...	124
Goldsmith, O. Vicar of Wakefield, 1817	124
Gower, Lord Ronald. Sir Thomas Lawrence, 1900	83
Graves, A., and W. V. Cronin. History of Works of Sir Joshua Reynolds, 1890-1901	83
Gretna Green Marriage Register, kept by J. Linton, 1825-1854	124
Handel MSS., Granville Collection of	124
Hardy, T. Melancholy Hussar, MS.	124
Harrington, H. Nazeby. Engraved Works of Sir Francis Seymour Haden, 1910	83
Here begynneth a complaynt of a dolorous Louer, <i>Illegible</i>	201
Hooker.	
Botany of Capt. Beechey's Voyage, 1841	200
Cryptogamic Botany, 1845	200
Flora Antarctica, 1844-7...	200
Flora Novae Zeloniae, 1853-5	200
Flora Tasmaniae, 1860	200
Introductory Essays to Flora of New Zealand and Tasmania, 1853-9	200
Huth Collection, Dispersal of	260
Ireland. Life of Napoleon Bonaparte, 1823-8	200
<i>Illegible</i>	124
Lafontaine.	
Contes et Nouvelles en Vers, 1762	124
Fables Choises mises en Vers, 1755-9	124
Lawrence, H. W., and B. L. Dighton. French <i>Illegible</i>	124
Lesser, Mr. Lesser, and Mr. Herbert Henry. Dis- <i>Illegible</i>	124
Lilford. Birds of the British Islands, 1891-97...	124
Louvet de Couvray. Les Amours du Chevalier de Faublas, 1798	199
McCringer, J. Compendious Treatise on Modern <i>Illegible</i>	124
R.A., 1909	53
Macquoid, Percy. History of English Furniture, <i>Illegible</i>	124
Marguerite de Navarre. Heptameron, 1780	199
BOOKS AND MANUSCRIPTS—continued.	
Mémoires de Frédérique Sophie Wilhelmine de Prusse, 1812	125
Meredith, G. Fragments of the Iliad, MS.	125
Milton, J. Areopagitica, 1644	200
Missal, English Fourteenth Century	54
New York Grolier Club. Etched Work of J. M. Winstler, 1910	83
Ovid. Les Metamorphoses, 1767-71	199
Persian MS. History of Emperor Baber of Hindustan	53
Platonicus, A. Herbarium, c. 1484-8	200
Psalter, English Fourteenth Century	54
Rabelais. Œuvres, 1741	199
Rame, J. Œuvres, 1801-5	125
Rowe, N. Shakespeare's Works, 1909-10	199
Ruskin. Stones of Venice, 1851-73	125
Savonarola, Meditations of, c. 1525	125
Shakespeare. Third Folio, 1663	125
Smith, J. Chaloner. British Mezzotint Portraits, 1878-83	53
Stevenson, R. L.	
My Body which my Dungeon is, MS.	125
Sick Child, The, MS.	125
Stirling, J. Essays and Tales, 1848. Carlyle's Copy	125
Surtees.	
Handley Cross, 1854	199
Jorrock's Jaunts and Jollities, 1838	199
Mr. Sponge's Sporting Tour, 1853	199
Swinburne. Dedication to William Bell Scott, MS.	125
Tennyson. Princess, The. First Edition. Presentation Copy to Carlyle	125
Thackeray, W. M.	
Interesting Event, An, 1845	199
Vanity Fair, 1847-8	199
Theatrical Fund, Proceedings of the Anniversary Festivals of the General, 1847-80...	125
Voltaire. La Henriade, 1769-70	199
Ward, H., and W. Roberts. George Romney, 1904	53
Westmacott. English Spy, The, 1825-6...	199
Whitman, Alfred. Masters of Mezzotint, 1898...	53
Widener, P. A. B. Catalogue of Paintings forming his Private Collection, 1895-1900	53
Wycliffe. Prayers of the Byble	124
ENGRAVINGS AND ETCHINGS.	
Abbott, L. F.	
Artist with Portrait of Nelson. By V. Green...	263
Lord Nelson. By W. Barnard...	54
Atfleck, A. F. Linlithgow Palace...	263
Appleton, G.	
Lady Hamilton as a Bacchante. After Romney	264
Stafford Children, The. After Romney	124
Barnard, W. Lord Nelson. By L. F. Abbott...	54
Barney, W.	
Duchess of Devonshire. After Gainsborough...	262
Lord Sunderland and Lord Charles Spencer. After Cosway	54
Bartolozzi, F.	
Affectionate Brothers, The. After Sir J. Reynolds	54
Miss Farren. After Sir T. Lawrence	54

ENGRAVINGS AND ETCHINGS—*continued.*

Baxter, G.

- Coronation of Queen Victoria and the Opening
of Parliament ... 199
Edmund Burke ... 199
Queen The Larger ... 199

Bage.

- Saturday Morning By L. Burke ... 199
Sunday Morning and Sunday Evening. By
Burke and Nutter ... 199

Bone, Muirhead.

- Ayr Prison... 54, 198, 262
Culross Roofs ... 198
Demolition of St. James' Hall ... 263
Distant Oxford ... 198
Fisher's Creek, King's Lynn ... 54
Great Gantry, Charing Cross ... 198
Hampstead Heath ... 262
Hove ... 263
Leeds Warehouses ... 262
Liberty's Clock ... 54, 262
Masts, Lincoln, The ... 263
Old and New Gaiety Theatres ... 54
Oxfordshire ... 54
Rye from Camber... 262
St. John's Wood ... 198, 262, 263
Shot Tower, The ... 54, 262
South Coast ... 198
Stirling Castle ... 198, 263

Bonvin, E. Generals in the Snow. After Meis-

sonier ... 264

Bracquemond, F. Partie Perdue. After Meis-

sonier ... 264

Brangwyn, F.

- Bridge of Sighs ... 124, 199
Monument, The ... 264
San Maria from the Street ... 54
San Maria through the Riggings ... 54

Burke, T.

- Lady Rushout and Daughter. After Kauffman 264
Saturday Morning. After Bigg... 54
Burke and Nutter. Sunday Morning and Sunday
Evening. After Bigg ... 199

Cameron, D. Y.

- Beauvais ... 262
Belfry of Bruges ... 263
Belgian Set, The ... 263
Ben Ledi ... 54, 198, 263
Ca D'Oro ... 54
Chinon ... 262
Craigievar ... 54, 263
Damme ... 263
Dinant ... 263
Doge's Palace, Venice ... 54
Five Sisters of York ... 262
Gateway of Bruges ... 198, 263
La Maison Noire, Bruges ... 263
La Roche ... 263
Meuse, The ... 263
North Porch, Harfleur ... 198
Notre Dame, Dinant ... 263
Old Cairo ... 198
Old La Roche ... 263

Landscape and Architecture

Country Life

Robert Lee's Workshop...

St. Etienne, Caen...

St. Laumer

Valley of the Ardennes ...

Wine Farm, The ...

Carwitham, J. View of Fort St. George

City of New York from the S.W.

Cheesman, Mrs. Chambers and Child. After

W. ...

Claude, Le Bouvier ... 262

Condé, J. Mrs. Fitzherbert. After Cosway (2)... 54

Constable, J.

Cornfield, The. By D. Lucas ... 198

Dedham Vale

Hadleigh Castle .. 264

Lock, The

Mill near Brighton 262

Weymouth Bay 262

Cormack, M. Reverie, A. After Greuze 124

Cosway.

Lord Sunderland and Lord Charles Spencer.

By W. Barney ... 54

Mrs. Fitzherbert. By J. Condé (2) ...

Cousins, S.

Age of Innocence. After Sir J. Reynolds 124

Countess Spencer 124

Hon. Anne Bingham .. 264

Lady Acland and Children. After Lawrence... 124

Lady Blessington. After Lawrence ... 124

Master Lambton .. 199

Moretta. After Leighton ... 199

Penelope Boothby. After Sir J. Reynolds .. 199

Simplicity. After Sir J. Reynolds ... 199

Strawberry Girl. After Sir J. Reynolds ... 199

Sunshine of Love. After Raoux ... 124

Dayes, E. Children Nutting. After Morland..

Dean, J.

Elizabeth, Countess of Derby. After G. Rom
ney ... 262

Lady Elizabeth Herbert. After Sir J. Reynolds

Miss Crockatt. After J. Hoppner ... 262

Mrs. Hoppner.

Mrs. Hoppner holding Basket of Flowers.
After J. Hoppner ... 262

De Passe, C. Queen Elizabeth. After T. Oliver

De Sever. Les Bonnes Amica ... 198

Descourtiis. La Rixe and Le Tambourin. After
Taunay ... 198

Dickinson, W.

Elizabeth Stephenson, Countess of Mexborough.
After Peters ... 262Jane, Duchess of Gordon. After Sir J. Rey-
nolds ... 199

Lady Elizabeth Taylor. After Sir J. Reynolds

Mrs. J. ...
After Sir J. Reynolds ... 199

Mrs. Matthew. After Sir J. Reynolds...

Mrs. Pelham feeding Chickens. After Sir J.

Mrs. Sheridan as "St. Cecilia." After Sir J.
Reynolds

	PAGE		PAGE
ENGRAVINGS AND ETCHINGS— <i>continued.</i>		ENGRAVINGS AND ETCHINGS— <i>continued.</i>	
Dicksee, F. Raiders. The... ..	124	Hodges, C. H. Ann Warren. After Romney ...	263
Dixon, J.		Hoppner, J.	
Duke of Leinster, The. After Sir J. Reynolds ...	54	Countess Cholmondeley and her Son. By C.	
Lady Mary O'Brien.	242	Turner	54
Dixon, R. M. "Jessamy Bride." After Sir J. Reynolds ...	242	Countess of Oxford. By S. W. Reynolds ...	263
Dixon, A. Villagers.	124	Daughters of Sir Thos. Frankland. By W.	
Fitton, Hedley.		Ward	54, 262
Burgio S. Jacopo, Florence	124	Domestic Happiness. By J. Young	54
Interior of Chartres Cathedral	124	Elizabeth, Countess of Mexborough. By W.	
John Knox's House, Edinburgh	124	Ward	263
London Bridge	124	Frankland Sisters. By H. Scott-Bridgwater...	124
The House of the Virgin Mary	124	Hon. Miss Bingham.	124
St. Maclou, Rouen	54	Hon. Mrs. Bouverie. By J. R. Smith	124
St. Merri, Paris	54	Lady Caroline Wrottesley. By N. Hirst	54
Winchester Cross	263	Lady Cholmondeley and Child. By C. Turner	263
Fragonard, Bacchanale	262	Lady Hampden. By J. Young	263
Gainsborough, Sir T.		Lord Nelson. By C. Turner	263
The Girl with the Pearl Earring. By W. W. Burges...	242	Miranda. By Scott-Bridgwater	124, 264
Giovanna Baccelli. By J. Jones	263	Miss Crockatt. By J. Dean	262
Mrs. Sheridan. By Gainsborough-Dupont ...	263	Mrs. Arbuthnot. By S. W. Reynolds...	124
Gainsborough-Dupont, Mrs. Sheridan. By Sir		Mrs. Benwell. By W. Ward	263
T. Gainsborough	263	Mrs. Eliza Hoppner. By J. Young	263
Graham, P.		Mrs. Hoppner. By J. Dean	262
Crossing the Stream. By J. B. Pratt	124	Mrs. Hoppner holding Basket of Flowers. By	
The Girl with the Pearl Earring	124	J. Dean	262
Green, V.		Mrs. Michael Angelo Taylor. By J. Ward ...	263
Artist with Portrait of Nelson, The. After		Mrs. Whitbread. By S. W. Reynolds...	54
A.	263	Hudson, H. Mrs. Curtis. After H. Walton ...	263
Charlotte, Countess Talbot. After Sir J. Rey-		Jacquet, A. Le Guide. After Meissonier ...	264
nolds	263	Johnson, late Mr. Richard. Dispersal of Col-	
Countess of Salisbury. After Sir J. Reynol-		lection... ..	123
ds	124	Jones, J.	
Georgiana, Duchess of Devonshire. After Sir		Edmund Burke. After Romney	263
J. Reynolds	263	Giovanna Baccelli. After Gainsborough ...	263
Jane, Countess of Harrington. After Sir J.		Lady Caroline Price. After Sir J. Reynolds...	123
Reynolds	263	Mrs. Davenport. After Romney	263
Mary, Countess of Salisbury. After Sir J. Rey-		Kauffman, A. Lady Rushout and Daughter.	
nolds	263	By Burke	264
Mary Isabella, Duchess of Rutland. After Sir		Keating, G.	
J. Reynolds	263	Angling Party, A. After G. Morland...	124
Ozias Humphrey. After Romney	54	Children playing at Soldiers. After G.	
Greenhead, A. T. Lady Castlereagh. After		Morland	54
Lawrence	124, 264	Knight C. Industry. By G. Morland...	124
Greuze, J. B.		Koepping, C. Syndics, The. After Rembrandt	124
The Girl with the Pearl Earring	124	Landseer, Sir E.	
Le Baiser Envoyé. By C. Turner	263	Hunters at Grass. By C. G. Lewis	124
Reverie, A. By M. Cormack	124	Monarch of the Glen. By T. Landseer ...	124
Grozer, J.		Stag at Bay. By T. Landseer...	124
The Girl with the Pearl Earring	124	Landseer, T.	
Master Thomas Braddyll. After Sir J. Rey-		Monarch of the Glen. After Sir E. Landseer	124
nolds	263	Stag at Bay. After Sir E. Landseer	124
Sportsman's Return, The. After G. Morland...	263	Lawrence, Sir T.	
Haden, Sir F. Seymour.		Lady Acland and Children. By S. Cousins...	124
Breaking up of the Agamemnon	262	Lady Blessington. By S. Cousins	124
(Rembrandt 1661)	124	Lady Castlereagh. By Greenhead	124, 264
Haug, A. H. Interior of Toledo Cathedral ...	264	Lord Londonderry. By H. Meyer	124
Hawthorne, J. M. The Girl with the Pearl Earring		Master Lambton. By S. Cousins	124
... ..	124	Miss Farren. By F. Bartolozzi	54
Pocock	264	The Girl with the Pearl Earring	54
Hewlett, A. Mrs. Clay and Child. After Romney	54	Le Cœur. Les Chagrins de l'Enfance. After	
Hirst, Norman.		Monchet	124
Lady Caroline Wrottesley. After Hoppner ...	54	Leighton, Moretta. By S. Cousins	264
Pinkie. After Lawrence	54		

ENGRAVINGS AND ETCHINGS

Lewis, C. G. Hunters at Grass. After Sir E. Landseer	124
Lucas, D.	
Confield, The. After J. Constable	199
Dedham Lock.	199
Hadleigh Castle.	204
Lock, The.	199
Mill near Brighton. After J. Constable	202
Weymouth Bay.	262
MacAnell, J. George, Duke of Buckingham. After Van Dyck	293
Mallet, Les Bonnes Amies. By D. Saxe	1
Masson, A. Guillaume de Brisaet	124
Meissonier.	
Generals in the Snow. By E. Bouvin	204
Le Guide. By A. Jacquet	204
Partie Perdue. By F. Braquemont	264
Méryon.	
L'Abside de Notre Dame à Paris	262
La Galerie de Notre Dame	202
St. Etienne de Mont	262
Meyer, H.	
Ladies Elizabeth and Henrietta Montagu. After Sir J. Reynolds	124
Lord Londonderry. After Lawrence	124
Monchet, Les Chagrins de l'Enfance. By Le Cœur	199
Morland, G.	
Anglers' Repast, The. By W. Ward	124
Angling Party, An. By G. Keating	124
Benevolent Sportsman, The. By J. Grozer	263
Blind Man's Buff. By W. Ward	84
Children Nutting. By E. Dayes	84
Children Playing at Soldiers. By G. Keating	54
Delia in Town and Delia in the Country. By J. R. Smith	124
Industry. By C. Knight	124
Inside of a Country Alehouse. By W. Ward	199
Paying the Hostler. By S. W. Reynolds	199
Sportsman's Return. By J. Grozer	263
Village Politicians. By W. Ward	199
Nutter and Burke, Sunday Morning and Sunday Evening. After Begg	199
Oliver, T. Queen Elizabeth. By C. de Passe	124
Peters.	
Elizabeth Stephenson, Countess of Mexborough. By W. Dickinson	262
Lady Elizabeth Compton. By J. R. Smith	263
Love in her Eyes sits playing. By J. R. Smith	263
Pether, W. Standard Bearer. After Rembrandt	263
Pocock, N. Engagement between the Java and the Constitution. By R. and D. Havell	204
Pratt, J. B.	
Crossing the Stream. After P. Graham	199
Moorland Quietude.	199
Raeburn.	
Boy with Rabbit. By J. C. Webb	54
Lord Newton. By C. Turner	263
Raux, Sunshine of Love. By S. Cousins	124
Rembrandt.	
Centurion Cornelius, The. By J. Ward	199
Clement de Jonghe	262

Paintings

Jan Lutma...	
La Mère de Rembrandt au voile noir...	
Landscape with the Obelisk, The	
Landscape with a Ruined Landscape...	
Standard Bearer. By W. Pether	
Syndics, The. By C. Kœpping	
Reynolds, Sir J.	
Affectionate Brothers, The. By F. Bartolozzi	54
Age of Innocence. By Cousins...	124, 264
Charlotte, Countess Talbot. By V. Green	263
Countess of Carlisle. By J. Watson	123, 263
Countess of Salisbury, The. By V. Green	54, 123
Countess Spencer. By Cousins...	124
Duke of Leinster, The. By J. Dixon...	
Eliza Greenaway. By T. Watson	263
Georgiana, Duchess of Devonshire. By V. Green	263
Hon. Anne Bingham. By S. Cousins...	264
Hon. Mrs. Stanhope. By J. R. Smith...	124, 263
Jane, Countess of Harrington. By V. Green...	263
Jane, Duchess of Gordon. By W. Dickinson	262
Ladies Elizabeth and Henrietta Montagu. By H. Meyer	124
Lady Bampfylde. By T. Watson	54, 123, 263
Lady Caroline Price. By J. Jones	123
Lady Catherine Pelham-Clinton. By J. R. Smith	54, 263
Lady Cockburn and Children. By C. Wilkin...	124
Lady Elizabeth Herbert. By J. Dean	123
Lady Elizabeth Taylor. By W. Dickinson	124
Lady Hamilton. By J. R. Smith	263
Lady Hamilton as a Bacchante. By J. R. Smith	124
Lady Mary Halliday. By V. Green	124
Lady Mary O'Brien. By J. Dixon	124
Lady Smyth and Children. By S. E. Wilson...	54
Lord Ashburton, Col. Barié, and Lord Shelburne. By J. Ward	124
Mary Amelia, Countess of Salisbury. By V. Green	124
Mary Horneck as the "Jessamy Bride." By R. Dunkarton.	124
Mary Isabella, Duchess of Rutland. By V. Green	124
Master John Gage as "Henry VIII." By J. R. Smith	263
Master Thomas Braddyll. By J. Grozer	263
Mrs. Carnac. By J. R. Smith	263
Mrs. Hardinge. By T. Watson	124
Mrs. Henry Bunbury. By T. Watson	263
Mrs. Mathew. By W. Dickinson	262
Mrs. Musters. By J. R. Smith	263
Mrs. Pelham feeding Chickens. By W. Dickinson	124
Mrs. Elizabeth Sheridan as "St. Cecilia." W. Dickinson	124
Mrs. Sheridan as "St. Cecilia." W. Dickinson	124
Penelope Boothby. By S. Cousins	264
Smileys. By Cousins	264
Strawberry Girl. By S. Cousins	264

Index

ENGRAVINGS AND CUTTINGS	PAGE
Smith, J. R.— <i>continued.</i>	
Miss Mortimer	263
Mrs. Carnac. After Sir J. Reynolds	263
Mrs. Musters. After Sir J. Reynolds... ..	263
Mrs. Robinson. After Romney	263
Mrs. J. R. Smith... ..	263
Mrs. Stables and Daughters. After Romney... ..	263
Wanderers Found	54
What you will	54
Taunay. La Rixe and Le Tambourin. By Descourts	169
Turner, C.	
Countess Cholmondeley and her Son. After J. Hoppner	54
Lady Cholmondeley and Child. After Hoppner	263
Le Baizer Envoyé. After Greuze	263
Lord Nelson. After Hoppner	263
Lord Newton. After Raeburn... ..	263
Viscount Mableton and Lady Capel. After Sir J. Reynolds	124
Turner, J. M. W.	
Ben Arthur	264
Dunstanborough Castle	264
Falls of Clyde	264
Hind Head Hill	264
Hindoo Worshipper	264
Junction of the Severn and Wye	264
Lake of Thun	264
Little Devil's Bridge over the Russ	264
Near Ben Athol	264
Peat Bog, Scotland	264
Raglan Castle	264
River Wye	264
Solway Moss	264
Source of the Arvenon	264
Twickenham	264
Van Dyck. George, Duke of Buckingham. By J. MacArdell	263
Walker, J.	
Countess of Carlisle. After Romney	263
Lady Isabella Hamilton. After Romney	263
Miss Frances Woodley.	54 263
Mrs. Musters.	169 263
Walton, H. Mrs. Curtis. By H. Hudson	263
Ward, J. Centurion Cornelius, The. After Rembrandt	169
Industrious Cottagers. By W Ward... ..	169
Lord Ashburton, Col. Barié, and Lord Shelburne. After Sir J. Reynolds	123
Mrs. Michael Angelo Taylor as "Miranda." After Hoppner	263
Ward, Wm.	
Anglers' Repast, The. After G. Morland	124
Blind Man's Buff. After Morland	54
Daughters of Sir Thomas Frankland. After Hoppner	54 262
Elizabeth, Countess of Mexborough. After J. Hoppner	262
Industrious Cottagers. After J. Ward	199
Inside of a Country Alehouse. After Morland	199
Mrs. Benwell. After J. Hoppner	263
Politicians. After Morland	169

ENGRAVINGS AND ETCHINGS.

Watson, J.	
Countess of Carlisle. After Sir J. Reynolds	123, 263
Eliza Greenway	263
Mrs. Henry Bunbury	263
Watson, T.	
Lady Bampfylde. After Sir J. Reynolds	54, 263
Mrs. Hardinge. By T. Watson	124, 263
Warren Hastings. After Sir J. Reynolds	54, 123, 263
Webb, J. C. Boy with Rabbit. After Raeburn	54
Wedmore, Sir F. Dispersal of Collection	262
Wertheimer, late Mr. C. J. Dispersal of Collection	124
Westall. Mrs. Chambers and Child. By Cheesman	199
Whistler, J. M.	
Cottage Door, Cumberland	262
Finette	124
Kitchen, The	262
Little Venice	262
Ponte del Piovan	262
Thames Warehouses	262
Wilkin, C. Lady Cockburn and Children. After Sir J. Reynolds	124
Wilson, S. E.	
Lady Hamilton as "Nature." After Romney	54
Lady Smyth and Children. After Reynolds	54
Nina. After Greuze	54
Young, J.	
Domestic Happiness. After J. Hoppner	54
Lady Hampden	263
Mrs. Eliza Hoppner	263
Zorn. Portrait of Renan	262

FURNITURE.

Charles II. Day-bed	264
Chinese Black and Gold Lacquer Cabinet	260
Chippendale.	
Library Table	264
Mirror	264
Clocks, <i>see under</i> OBJECTS OF ART.	
Dickens, Chas., Writing-table belonging to	124
English Sedan Chair	200
Gilt-wood Furniture, covered with Beauvais Tapestry, Suite of	200
Library Table and Cartonnière	200
Louis XV.	
Library Table	264
Secrétaire	264
Writing Table	264
Nicholl, Mr. G. B. T., J.P. Dispersal of Collection	200
Seventeenth Century Oak Bedstead	200
" " Refectory Table	200
William III. Table	264

MUSICAL INSTRUMENTS.

Holmes, late Mr. E. A. Dispersal of Collection	264
Mashiter, late Mr. T. Dispersal of Collection	264
Violin by N. Amati	264
" " Cappa	264
" " A. Gragnani	264
" " N. Lupot	264
" " J. F. Pressenda	264

Violoncello by N. Gagliano	264
" J. B. Guadagnini	264
Warner, Sir C. Dispersal of Collection	264

OBJECTS OF ART.

Bibron of Rock-crystal (the Gabbitas)	200
Byron, Intaglio Portrait of	125
Clocks, Louis XIV.	200
Louis XVI.	200
Dunn, late Mr. W.	265
Clocks	265
Florentine Bronze Lamp, Sixteenth Century	265
Indian Miniatures	125
Jewel, Pendant, Italian Sixteenth Century	200
Regulator, Louis XVI.	200
Reliquary of Rock-crystal	200
Savonnet	200
Snuff-boxes, Various, in the Wertheimer Collection	265
Watches, English	265
Wertheimer, late Mr. C. J. Dispersal of Collection	265

PICTURES.

Alma-Tadema, Sir L. Mirror, The	51
Andrea del Sarto. Pieta, A.	52
Artz, D. A. C. Fisherwoman, A.	52
Atkinson, late Mr. E. Dispersal of Collection	51
Bassano, L. Portrait of Ottavio Amalteo	52
Blake, W. Illustrations to Milton's "Ode to the Nativity"	52
Blantyre, late Lord. Dispersal of Collection	123
Bloomers, B. J.	
Landing and Selling Fish: Scheveningen	52
Landing Fish: Coast of Holland	198
Selling Fish: Scheveningen	52
Bonheur, Rosa.	
Lioness and Cub at Rest	51
Scottish Raid, A	108
Bosboom, J. Interior of a Church	250
Botticelli, S. Madonna and Child with Saint John	52
Boudin, E.	
Jetty, Trouville, The	200
La Somme, Trouville	198
Le Port d'Anvers	198
On the Sands, Trouville	250
Braith, A. Coming Storm, The	51
Brescia, Moretto da. Magdalen, The	52
Bronzino, A. Portrait of Francesco I. de Medici	52
Bundy, E. Antonio Stradivari	198
Carpaccio. Madonna and Child with Saints	52
Cazin, J. C.	
La Chanson	200
La Femme	200
La Route, La Nuit	200
La Route, Le Jour	200
La Route, Le Jour	200
Chanson, M. (The)	200

Index

Index

PICTURES—continued.

Gunn, late Mr. J. Dispersal of Collection ...	125
Hall, O. Le Pont Rouge, Allier ...	175
Hamilton, H. D. Gentleman, A... ..	256
Harpignies, H.	
Campagna, The	198
View in the Campagna	198
Harvey, Capt. J. A. Dispersal of Collection ...	198
Herring, J. F.	
Attila, Jockey up	259
Charles XII., Jockey up	259
Don Juan, Jockey up	259
Faugh a Ballagh, in stable	259
Industry, Jockey up	259
Matilda, in loose box	260
Memnon, Jockey up	260
Merry Monarch, in stable	259
Tarrare, Jockey up	259
Hobbema. Woody Landscape with Cottages, etc.	123
Holland, J.	
Barbarigo Palace, Venice	52
Santa Maria della Salute, Venice	259
Hoppner, J.	
Gentleman in red coat edged with fur ...	17
Mr. John Granville	197
Mrs. Beloc	197
Mrs. John Granville, <i>née</i> Harriet Joan Delabere	197
Hudson, T. Portrait of a Gentleman	256
Israels, J.	
Returning from Church... ..	52
Waiting for Father's Return	51
Jacque, Ch.	
Farmyard, The (2)	259
Morning: Leaving the Stall	259
Johan de Meun, Portrait of	52
Landseer, Sir E. Cat's Paw, The	51
Lawrence, Sir T.	
Portraits:—	
A Lady seated... ..	51
Miss Brooke, afterwards Mrs. Carisbrook ...	198
Mrs. Sophia Thompson	197
Lawson, C.	
Sunset	175
Twilight Grey	175
Leader, B. W. Hedgerow Elms on Hill ...	
Green	51
Le Brun, Madame Vigée. Portrait of Madame de Beon	256
Lely, P.	
Portrait-Group of the Peryer Family	197
Portrait of a Lady	256
Lewis, J. F., R.A. Frank Encampment in the Desert, The	198
Lhermitte.	
Anglers, The	259
Haytime	259
Les Laveuses	259
Vintage, The	259
Wayfarers, The	259
Lowther, late Hon. William. Dispersal of Collection... ..	175
Luini, B. Saint Catherine of Siena	256

Maclise, J. M. Portrait of a Gentleman ...	197
Maris, W. Duck and Ducklings	52
Mauve, A.	
Cow Drinking at a Stream	51
Returning from the Fields	259
Water	
Meissonier, J. L. E. Dante	51
Millet, G. V.	
Millais, Sir J.	
Duchess of Devonshire	
The Blue Boy	
Mariana	
Proscribed Royalist	51
Study for the Head of Mariana... ..	51
Millet. <i>Œdipus taken down from the Tree</i> ...	259
Monticelli, A. T. J. Entry of Charles V. into Antwerp	
Moore, Henry. Summer Squall off Nare Head, County Wick	
Morelse, P. Portrait of a Young Girl in Green Dress	
Morland, G.	
Coast Scene, A	259
Interior of an Inn Kitchen	52
Interior of a Stable	52
Peasant and Pigs... ..	259
Rocks, Coast, A	
Moroni, G. B. Portrait of a Monk	52
Nasmyth, P.	
Woody River Scene	52
Yews near Turner's Hill, East Grinstead ...	259
Nicholson, W. Portrait of Miss Iris Tree ...	198
Nuremberg School. Portrait of a Lady... ..	256
Orchardson, Sir W. Q. Protector, The... ..	52
Orpen, W. Colleen, The	198
Ostade, A. van. Old Man, An	256
Ovens, Jan. Serenade, The	123
Pellegrini. Gladstone Cabinet, 1883, The ...	51
Penn, late Mrs. E. Dispersal of Collection ...	198
Phillip, J., R.A. La Mantilla de Zira	198
Philpot, G. W. Spanish Lady, A.	198
Ponte, Johannes. Adoration of the Magi, and four Scenes from the Life of the Virgin... ..	256
Prospero. Paddock at Newmarket, The ...	51
Raeburn, Sir H.	
Duncan Davidson, Esq., of Tulloch Castle ...	197
General Andrew Hay, of Mount Blairy ...	197
George Crawford, Esq.	256
George Thompson	198
John Lamont, Esq., of Lamont	197
Lady Selkirk	
Lord Cromartie	
Mrs. Balfour, of Edinburgh	197
Mrs. George Thompson	198
Mrs. Hay, <i>née</i> Elizabeth Robinson, of Banff... ..	197
Mrs. Helen Colvin, <i>née</i> Renny	256
Mrs. Lucy Davidson, <i>née</i> Gemmell	197
Ravesteyn, J. A. Van. Portrait of a Lady ...	198
Ross, J. M.	

	PAGE		PAGE
Reynolds, Sir J.		PICTURES— <i>continued.</i>	
Captain Haldane ...	197	Van der Heyden, J.	
Lady Blake as "Juno"...	197	Chateau among Trees on the further bank of a River ...	123
Lady Sarah Bunbury ...	197	Country Mansion, with Cavaliers and Figures...	256
Miss Kitty Fisher (Sketch for)...	197	Van der Meer, Jan. Extensive Landscape ...	52
Richardson, T. M. Environs of Girgenti ...	197	Van der Neer. River Scene, A ...	259
Romney, G.		Van Eyck. School of. Triptych, with the Madonna and Child, Angels and Saints...	123
John Foote ...	197	Van Goyen, J. Castle and Town of Nimeguen...	123
Miss Mary Waring, afterwards Mrs. H. Close...	197	Van Marcke.	
M. ...	197	Milking Time ...	259
R ...		Normandy Pastures ...	259
R ...	259	Van Musscher, M. Astronomer, seated in his Study, An ...	123
R ...	259	Van Vliet, W. Portrait of the Countess of Souvigny ...	259
Russell, John.		"Vanity Fair" Cartoons, Sale of ...	51
George IV. ...	259	Velasquez. Angels appearing to the Shepherds...	123
Mrs. Earle and her Daughter ...	198	Victoria, late Queen. Pencil Study of a Head ...	52
Mrs. Raikes ...	198	Wall, late Mr. G. P. Dispersal of Collection ...	52
St. Giles' Songstress, A ...	198	Ward, Leslie. Portrait of Lord Lonsdale ...	51
Youth, A ...	259	Wertheimer, late Mr. C. Dispersal of Collection ...	197
Ruston, Mr. J. Dispersal of Collection ...	259	Wouverman, P. Group of Peasants, with Horses, on the Bank of a River ...	52
Ruysdael, S. van.		Wright, J. Helen, daughter of Duncan Campbell, Esq. ...	197
Ferry, The... ..	259	Wynants, J. Landscape, with Figures and Horses before an Inn ...	256
Fishermen drawing a Net ...	259	Zeim. On the Lagoon, Venice ...	259
River Scene ...	123	Zoffany, J. Portrait of Thos. Gainsborough, R.A. ...	197
River Scene with Figures and Boats ...	259		
River Scene with Waggon, etc. ...	123		
Woody River Scene, A ...	259		
Seaton, Sir Bruce M. Dispersal of Collection ...	51		
Signorelli, L. Saint George and the Dragon ...	52		
Stark, J. Wood Scene, A... ..	259		
Steen, Jan. Twelfth Night Feast, A ...	256		
Stevens, Mr. G. N. Dispersal of Collection ...	259		
Stott, E.			
Flamingoes ...	198		
Washing Day ...	198		
W ...	198		
Cloisonné Sky ...	198		
Swan, J. M.			
Goathead, The ...	198		
Polar Bears, The... ..	198		
Tigers at Dawn ...	198		
Thaulow, Fritz. On the Dordogne ...	51		
Tintoretto, H. Raising of Lazarus ...	52		
Titian (attributed to). Adoration of the Shepherds ...	52		
Troyon, C.			
Going to Market ...	259		
Turner, J. M. W.			
St. Goar on the Rhine ...	51		
Swiss Mountain Scene, A ...	51		
Umbrian School. Madonna, supporting in her lap the Infant Saviour ...	51		
		TAPESTRY.	
		Brussels Panel ...	264
		Flamish ...	264
		French ...	264
		Late Sixteenth Century ...	264



ANNE, THE WIFE OF LT. COLONEL HAMILTON
BY JOHN JAMES MASQUERIER



Sir Alfred Turner's Collection at Carlyle House, Chelsea Embankment

By George Cecil

As interesting a private collection as any is that of Major-General Sir Alfred Turner, K.C.B., for, apart from the variety exhibited by the *petits riens*, as he modestly describes his treasures, some of them are well-nigh unique, while others have an intrinsic value of no inconsiderable amount. What, for instance, could be more desirable than some exceptionally fine examples of Bohemian and other glass, a combined bureau and prie-dieu used by Madame de Maintenon, an unusually ornate early Jacobean cabinet, furniture of the Stuart, Louis XIV., Louis XVI., and Georgian periods, as well as innumerable Dutch specimens, and a vast quantity of china—several of the Oriental pieces

being of a nature to make the less favoured collector's mouth water! Nor must one omit to mention the rare old colour-prints and curious engravings, which, covering countless feet of wall-space, invest the house with the air of a picture-gallery, the clocks of different epochs, and the many objects picked up at home and abroad and dear to the heart of a connoisseur. The collection, in short, is—in many ways—remarkable.

It also should be noted that a number of the "finds" have been procured as the result of unremitting search, endless pricing, and patiently awaiting opportunities, a combination which constitutes the true way—the sport, in fact—of collecting. Anyone



NOTES OF THE MONTH

rapidly experience the joy of in getting together a houseful of things collectable depends, in great measure, upon the time and trouble which their posing them. Such a collection is that of Sir Alfred Turner. While soldiering in different parts of the British dominions he seized every chance which came his way; and during the

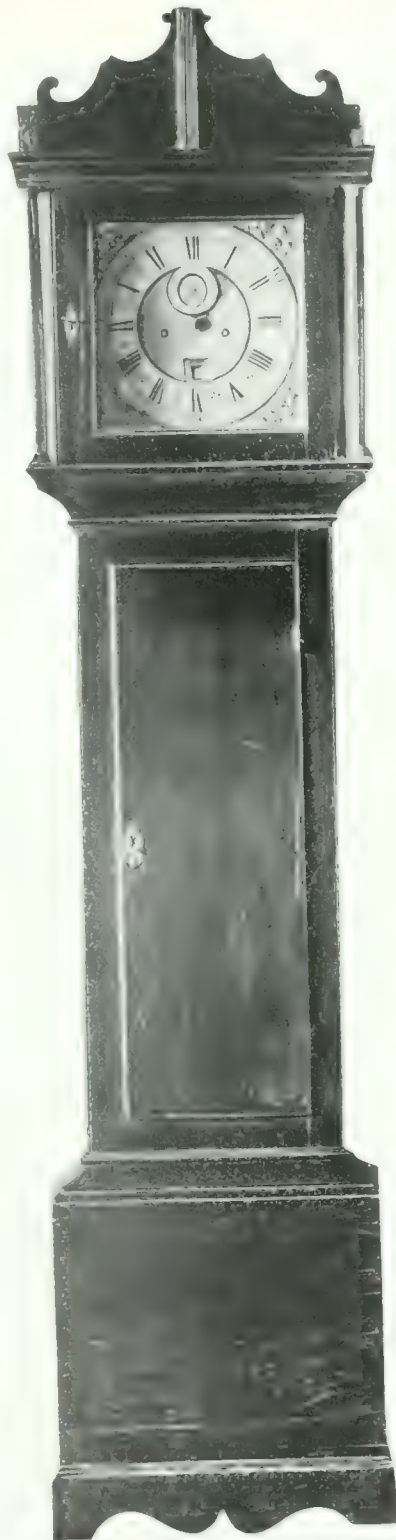


past few years, when assiduously exploring the highways and byways devoted to the traffic in *objets d'art* and *objets de vertu*, he has happened on many an enviable acquisition. Some of the cabinets and *bibelots*, it may be noted, are heirlooms, and much of the furniture has always been in Lady Turner's family.

Amongst the last-named is the de Maintenon combined bureau and prie-dieu (No. xix.), to which reference has been made. A thoroughly characteristic specimen of the bureaux made during the long reign of Louis XIV., it is interesting, not only because of its former



ownership, but owing to the fact that the bottom drawer forms a "prie-dieu," being pulled out and pushed back at will. Except for a few trifling signs of wear, the piece (which cannot be less than some two hundred and fifty years old) is intact, the brass handles and key-hole mounts being in perfectly good order, while the key is the original one. It may also be observed that the bureau, unlike those of a later date, has six small drawers in place of the ordinary three long ones, and that the lid, instead of being made flush with the top, is slightly curved. The lid, on being drawn down, is supported only by its hinges, which are so contrived that when the scholarly widow of the nimble-tongued Scarron wrote thereat, they bore the added weight. The imaginative, well-informed reader may easily conjure up a vision of the even-tempered, handsome Françoise resting her dimpled hands and rounded arms thereon while she composed those vivid letters which are so indisputable an index to a life as eventful as that of any king's favourite — and, no doubt, a creditable one. Whether the bureau was used by its pious, clever owner during her engagement as governess to Louis's children by the about-to-be dethroned Madame de Montespan, or when she enjoyed the love of the self-confident, independent monarch, or in the honoured autumn of her days at St. Cyr, this deponent knoweth not. The Dutch marqueterie combined work-table and work-bag (shown in No. xii.) has also been many years in Lady Turner's family, and the Louis XVI. marqueterie *escritoire* (No. xiv.) was willed to Sir Alfred by his

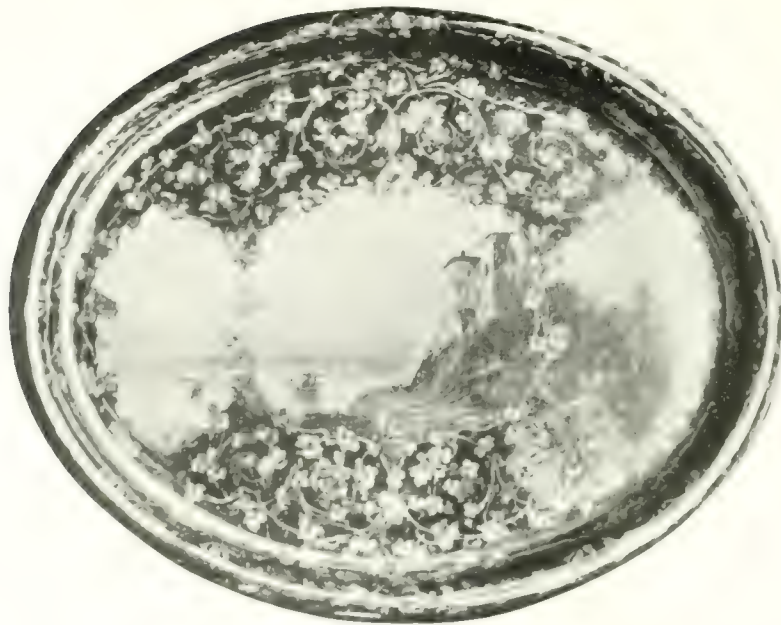


NO. V. LONG-CASE CLOCK
BY W. GARDNER, SANDWICH

uncle, the late Colonel George Plunkett Johnston, himself an ardent collector of French furniture. The *escritoire* is remarkable for its beautiful proportions and graceful curves, both having a fascination all their own. No less desirable is the French marqueterie three-tier stand (No. xvi.), another Louis XVI. example, and an admirable instance of the elegance which often distinguishes the furniture of this period.

Chairs of various descriptions are represented in the collection, chief amongst them being a Charles II. oak arm-chair—a fine, sturdy, and—without—dignified specimen, with the bottom rail placed fairly high up on the legs, as was the custom when the introduction of carpets and rugs (brought from the East) no longer made it necessary to keep the feet off the cold, draughty brick or stone floors. The cushion (as may be gathered from No. ix.) is of white stamped velvet, the material being slightly worn. Of great interest, too, is the mahogany Chippendale arm-chair reproduced in No. x., and bought many years ago—when its present owner first bowed to the fascination of old furniture, and particularly to that which is exercised by the eminently attractive pieces made by Thomas Chippendale. A comparatively heavy example of its kind, the legs, which terminate in the claw-and-ball (or "pad") foot, are gracefully curved, the upper part being carved, as also are the top and centre pieces. The upholstery is in red and buff

velvet, while the tucked border gives an added finish to the seat. Sir Alfred Turner has also the good fortune to number amongst his possessions a pair of



NO. VI. CHIPPENDALE TRAY

A Chippendale tray, as
shown in No. VI., is
usually made of silver
or silver-plated metal.
It is a very elegant
and useful article.

illustrated in Nos.
xvii. and xviii., and
it will be seen that
in one case the spiral
lines run from right
to left, and in the
other from left to
right. Sir Alfred is

usually to be seen
with a tray of this
acquisition shown in
No. iv., for one could
not wish for a more

ple of a Chippendale
tray.

piece. It is in the in-
maker's early style,

Mean minded, but

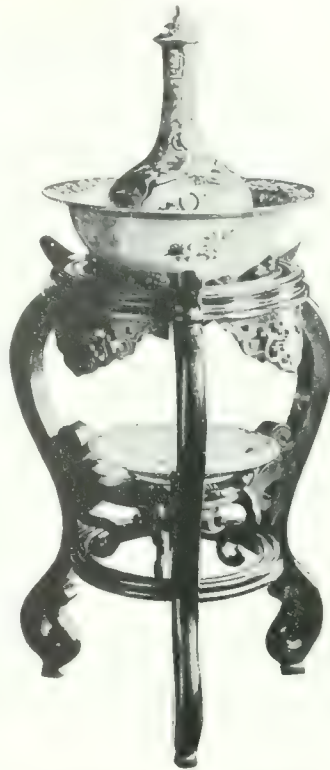


splitting, cavilling
authorities insist that
Chippendale lacked
originality: that the
(justly) famous de-
signer's claims upon
the gratitude and
admiration of lovers
of the beautiful are
his skill as an im-
prover on other cabi-
net-makers' ideas, and
the readiness with
which he recognised
the advantages of
mahogany over the
kinds of wood utilised
by his predecessors.
Yet Chippendale's
designs, which in-
clude the elaborately
interlaced back, the
"cabriole" leg (a
Dutch importation),
the ancient Oriental
claw-and-ball foot,
the square Early
Georgian leg (an in-
novation which made
for a much-to-be-
admired solidity), the
carved lattice-work

Sir Alfred Turner's Collection at Carlyle House

leg (borrowed from the Chinese), and the not inelegant curled foot, the whole being dominated by a masterful taste for symmetrical outline, have endured for close upon a hundred and seventy years. He may also be said to have evolved the final form of the chair, which, despite the unwritable abominations perpetrated by that arch-philistine, the modern furniture-maker, with an *art nouveau* training, owes something to the greatest of eighteenth-century designers.

The collection also includes some interesting pieces of dining-room furniture, such as a huge Georgian sideboard of noble—almost colossal—proportions, and a brass-bound wine-cooler (illustrated in No. ii.), and a "dumb waiter" (reproduced in No. iii.) of the same period—a period when good taste and good wine, so to speak, walked hand in



No. VIII. ORIENTAL TOWER
AND LOWE

hand. The "dumb waiter," by the way, is a fine specimen of a veritable giant amongst its fellows, which, as the collector is no doubt aware, seldom reach this altitude. The long-case clock (No. v.) is another "old friend of the family," and, unlike so many late eighteenth and early nineteenth century "grand-fathers," its upper extremities have not at any time been furnished with the gilt balls which, it must surely be admitted, are singularly out of place. But for the usual decorative brass spandrels, the clock, which bears the name of one W. Gardner, of Sandwich, is practically without ornament.

Amongst the other furniture acquired—or inherited—by Sir Alfred Turner are a Dutch mar- queterie fire-screen (No. xiii.) in- laid in green and light brown, the



No. IX.—CHARLES II. ARMCHAIR



No. X. CHIPPENDALE ARMCHAIR

duced in No. vii. The last-named, which probably constitutes a valuable a

collection, is early Jacobean, and for richness of adorn-

design is practically

height is 1 ft. 9 in.,
and the width 3 ft.,
the stand to which

being 2 ft. 5 in. high,

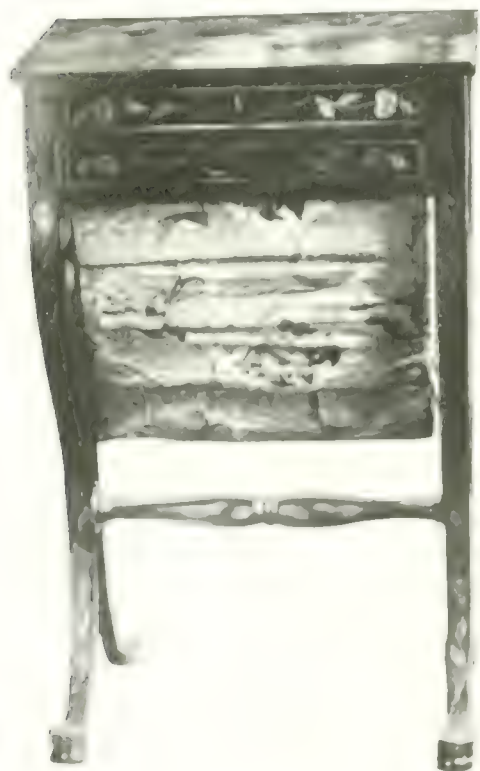
total height of 4 ft.

are decorated with conventional strap



and leaf carving, and the stand is furnished with four turned ball legs, with carved frieze on the upper portion. In the upper portion, midway between the two arches, the date "1630" and the letters "E. C."—those of the original owner, presumably—are cut. The cabinet was sold at auction.

Other treasures consist of a quantity of china — some of which was picked up by the Japanese — and a great deal of glass, the collection containing several rare examples, such as the





NO. XIV.—LOUIS XVI. MARQUETERIE ESCRITOIRE



NO. XV. PAIR OF ORIENTAL VASES

in No. viii., the scheme of decoration consisting of brilliantly coloured flowers and a blue dragon on a circular disc appearing on the

in No. viii., the scheme of decoration consisting of brilliantly coloured flowers and a blue dragon on a circular disc appearing on the



days, fifty pounds. The pair of Oriental jars shown in No. xv. were knocked down to Sir Alfred upon the Duke of Cambridge's Kew Cottage treasures coming under the hammer—a technical term which sounds a trifle odd when applied to a sale of rare and costly china! The Bohemian glass illustrated in No. i., the central piece being—with the lid—procured very many years ago by a member of Lady Turner's family.

Amongst the miscellaneous pieces which add to



NO. XVI. A FRENCH MIRROR.

the charm and interest of the "exhibits" are the eminently decorative French mirror, reproduced in No. vi., and a *mâché* tea-tray—of which No. vi. is an illustration. The mirror is probably of the First Empire period, and the tray (which measures 3 ft. 1½ in. by 2 ft. 0 in.) is of those halcyon

the charm and interest of the "exhibits" are the eminently decorative French mirror, reproduced in No. vi., and a *mâché* tea-tray—of which No. vi. is an illustration. The mirror is probably of the First Empire period, and the tray (which measures 3 ft. 1½ in. by 2 ft. 0 in.) is of those halcyon



NO. XVII. A FRENCH MIRROR.



NO. XVIII.—JAPANESE BOWI



NO. XIX. —COMBINED BUREAU AND PRIE-DIEU, FORMERLY IN THE POSSESSION OF MADAME DE MAINTENON



homoploid craft in Persia and in Kashmir, where it is

were not uncommon in the first half of the past century, being "early Victorian," it must be remembered that some of them were made prior to the year 1800, and that as far back as 1750 they adorned the eyes of many a fashion-conscious lady. Another point in their favour is that they are comparatively inexpensive, thus coming within the means of the ardent collector whose enthusiasm is less limited than his purse.

Such, then, is the collection which gladdens the eyes of Sir Alfred and Lady Turner, and of all who are privileged to examine it.





PORTRAIT OF FREDERICK III, DUKE OF SAXONY
BY LUCAS CRANACH THE ELDER
In possession of the Museum of Fine Arts, Boston

Pottery and Porcelain

Sussex Pottery

By Mrs. Hemming

SOME time ago I wrote for THE CONNOISSEUR an article upon Sussex pottery. Since then I have found more specimens, and I think that a short account of them may interest some readers.

Before beginning the description of special pieces, it will be as well to remind readers that the old Sussex pottery is made of a red body; it is glazed with red lead, and sometimes stained almost black by the application of powdered manganese. The iron present in the Sussex clay often causes little black specks and splashes with metallic lustre to appear under the glaze. From a remote antiquity Sussex was celebrated for its iron castings. Pieces darkened with manganese were made at Burgess Hill, where there were formerly two potteries, one kept by a Mr. Norman, and the other by Messrs. Meeds. The last has only just been closed. Pots made at Chailey had many minute iron specklings upon them. There were pot-works also at Hellingley, at Uckfield, at East Grinstead, and at Brede.

No. i. is a large harvest bottle. Height, 15 inches. It is inscribed, "C. Stepney Wants Me Home." No doubt C. Stepney was an inn-keeper, and the inscription was a reminder to those customers who bought beer in his bottles. The old slip-potter of Staffordshire often indulged in humour on his vessels, and so did the potter

of English Delft. "C. Stepney's" bottle ranks with these in that way. It is a fitting companion to the other large bottle figured in my first article, inscribed, "H. Young, Sheffel Arms," which was bought at a sale at the old Sheffield Arms Inn itself.

No. ii. is a flask in the shape of a barrel. Height, 6 inches. The hoops are covered with a yellow slip. It is inscribed in yellow slip, "H. F. Foster," with rows of little dots above and below the name on one side of the projecting mouthpiece, which is pierced with two holes on either side for suspension. On the other side of the mouthpiece, and in an opposite direction, is inscribed, "DEC. TH 1865 23. EAST

GRINSTEAD." It will be seen from the photograph that in the arrangement of the words there was no room for the E of the word "the," also that the date of the year had to come before the date of the month, and that the A of Grinstead was dropped for convenience in spacing, but was put in in smaller type underneath as an afterthought. In these primitive contrivances of lettering this barrel reminds one of the pottery of a time far earlier than 1865. I bought it in East Grinstead, and I was told that the H. F. Foster of the barrel owned a pot-works there which is still carried on by his son.



NO. I.—HARVEST BOTTLE 15 INCHES HIGH

The date is late : but in all collections continuity is of interest, and one feels that the time is quickly coming when such innocently child-like productions as the *Harvest Bottle*, with its curious lettering, will be an impossibility.

No. iii. represents a *Churn*, 10 1/2 inches—and the round pottery discs on either side of it were called "butter bats." The *Churn* terminates in a round piece of wood, pierced by eight large holes, through which the cream would splash. Butter was then pressed between the *butter bats*, and this simple contrivance

creamed the milk until the butter came. The heavy, solid lid of the churn prevented splashing out and waste. The soft, new butter was then pressed between the round pottery bats, whilst the butter-milk ran out through the holes in them. It is interesting that an old Worcestershire woman, now aged eighty, told me that she had seen just such a pottery churn used when she was a girl. She was in service then at Hymley Hall with Lady Ward, the grandmother of the *Connoisseur*. Lady Ward was herself very old, and liked the old ways of



FIG. 11.—A CHURN, 10 1/2 INCHES IN HEIGHT.

things. Every day it was the work of the dairy-maid to make in an earthenware churn enough butter to come to Lady Ward's table, and she was so particular that she would have no butter excepting what was made in this way fresh daily. The harvest bottle and the churn were bought near Hayward's Heath.

No. iv. is a jug of the make of Burgess Hill, deeply stained both inside and out with manganese. It is a rare shape in Sussex pottery : in fact, it is the only one I have seen of that kind. It is very light and well potted. White stains from something it once held have bitten

right into the glaze. I tried to wash them away : they disappeared, but always came out again when the jug was dry.

No. v. is the finest piece of Sussex pottery that I have ever possessed. In height it is 13 1/2 inches to the top of the knob. It is a large jar, covered all over the body with a graceful design of branches and leaves in an inlay of yellow slip. Under the rim is inscribed, "Mr. Shoosmith, Caterbury 1809," with stars around the inscription. Just below the date is what appears to be a large capital P, but

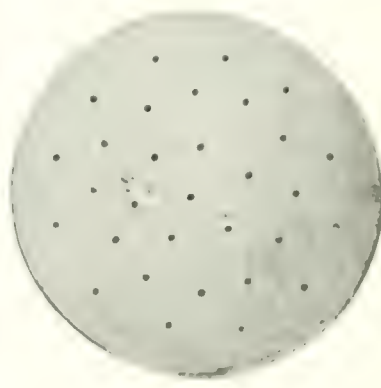
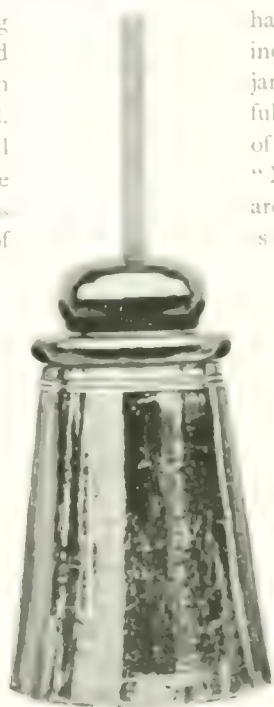


FIG. 12.—A JAR, 13 1/2 INCHES IN HEIGHT.



NO. IV.—BURGESS HILL JUG

the tail of the P has run into one of the slip leaves; it may have been the initial of the potter. Round the lid are two lines of yellow slip and interlacing festoons of stars. The date 1809 appears again on the lid, but crosswise around the knob, as shown in No. vi. The potter who made this jar so loved his work that there are stars even upon the knob. The style of the jar, with the leafy adornments, is a departure on his part from old Sussex ways, and, as far as I know, it is unique. In the making of the lid, however, he remained true to the old Sussex pottery tradition of the star, the commonest of their devices. This jar must have been made for some special event; very likely it was a wedding present for Mrs. Shoosmith. I cannot discover any place of the name of Caterbury in Sussex. Perhaps it is some little known hamlet. But it is quite possible that Caterbury is another case of mis-spelling, as in No. ii., East Grinstead. Mrs. Shoosmith may have been a Sussex woman, perhaps



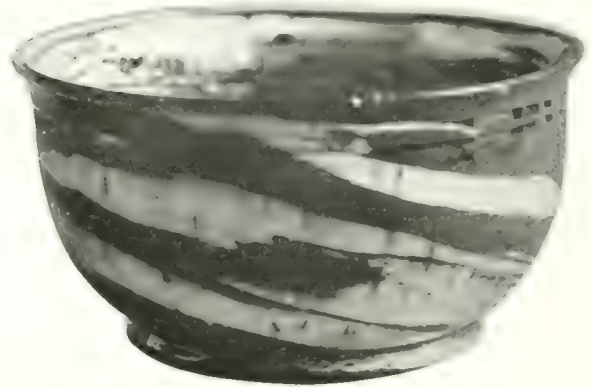
NO. VI.—LID OF JAR NO. V.



NO. V.—LARGE JAR, LATE 1809



were sold and the works were closed. These pieces were bought from his private house before the sale. I do not know how long ago they were made there, but I know that they were much valued. They are



the potter's daughter, who, on marrying, was going to live at Canterbury, and so the jar was inscribed with

and heavy, and it is glazed throughout. Small iron specklings are present, and in some cases they run right across a leaf. It is a pity that one cannot tell at which pot-works this masterpiece of its kind was made. Of course, the festoons of stars were much in vogue at Chailey, and it otherwise resembles Chailey work.

I have seen Sussex pieces that are finer in delicacy of design and of potting, notably a very fine punch-bowl with a border of crosses and circles, and a long inscription of rhyming verse, made by "Robert Burstow, Chailey Soath Common, 1761," in the possession of Mr. G. Norman, of Chailey, but this jar, in its effective boldness of design, approaches

both successful and well-potted pieces, of the bright red clay, and mixed with a slip which is light yellow under the glaze. The body is dense, so that though the walls of them are thin, they are heavy in weight. The iron has streaked and speckled indifferently both the red clay and the yellow. I was able to prove that the pieces stained all over with manganese were made at Burgess Hill, as I saw several large harvest bottles, and I bought a candlestick of this kind from the Meeds sale. There were also portrait plaques in terra-cotta, and I saw two models of spaniels, cleverly executed, one in biscuit, one glazed. These also had been in the private collection of the late old man. I should say that the figures of the cobbler and his wife that I figured in my first article were made here, as both in method and in clay they resembled these pieces.

powerful works of

No. vii. repre-

agate, which were made at the pot-

famly died lately,



The glazed dog had very little iron speckling, as was

them: on the other hand, on all the solid agate pieces much more iron was present.

height, 5½ inches

large two-handled posset pot, or in coarsely band-

countryman seeing it, declared that the same vessels toasts were formerly drunk at harvest suppers.

No. x. represents a pair of circular flasks of red and yellow speckled with iron,

respectively $8\frac{1}{2}$ inches and 5 inches in height. In some parts I should expect them to have been made there.

The first of these I bought in London, and the second in Brighton. They are both of the same shape, but the first is of a different size.



FIG. 10.—A pair of circular flasks of red and yellow speckled with iron.

of solid agate in the Brighton Museum, inscribed with the name of the maker.

and also a flower-pot and two vases of striped and banded red and yellow clays made at Uckfield, and lent by Mr. Dawson. The Meeds pieces are all of a much brighter and clearer red and yellow colour than these Uckfield ones.

No. xi. represents a round fir-cone.

Height, $8\frac{1}{2}$ inches. For some distance down it is perforated with holes, probably to give admission to the stalks of flowers. I do not know where it came from, as I bought it in London: but in the Brighton Museum are two fir-cones much like it, made in the same way—perhaps clock-weights, which were made by Mr. Mitchell at Brede. Like these cone-weights, it is scarcely marked with iron at all.

No. xii. represents a double money-box. Height, 8 inches. One half of the circular part is made of red clay with a yellow lion's mask upon it: on the other side this is reversed, yellow clay and red lion. The stem is of fine solid agate of the two clays combined. Underneath it is inscribed in incised

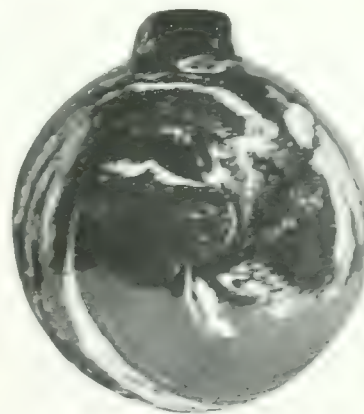


FIG. 11.—A round fir-cone of red and yellow speckled with iron.



On Collecting Peasants' Rings

By Rhode Knight

IN the April, 1911, issue of *THE CONNOISSEUR* it was our privilege to submit some illustrated notes on "Rings: Ancient and Modern." Owing to exigencies of space, the latter part of the subject was merely touched upon, and a brief passing reference had to suffice for the quaint, picturesque, and often

very beautiful rings worn by the European peasantry, and the equally quaint and picturesque annular ornaments of the natives of various Asiatic and African states. But, as we hope to show, this branch of the subject is of sufficient interest and importance to deserve

more extended notice, not only by reason of the artistic merit of the rings themselves, but the many illuminating and suggestive sidelights which they throw upon the tastes, fashions, customs, and superstitions of the past and present.

The subject possesses another important recommendation. The average collector, whose bank-balance does not admit of the purchase of the rare

and costly examples of ancient rings, will be able, should he turn his attention to the unpretentious trinkets of the Continental peasantry, to gratify his taste and form a most interesting collection by a comparatively modest outlay. Especially is this the case where one has the opportunity to travel. The touring season is at hand, and human birds-of-passage will presently be winging their flight to all quarters of the

Continent. Considerable charm and pleasure will be added to a tour if some time is devoted to searching for the rings of the neighbouring peasantry,

and by ascertaining at first hand the meaning of the varied and frequently very beautiful symbolism so often found—and sometimes where least expected

—on these adornments. To many minds a ring is not more suggestive than the primrose by the river's bank was to Wordsworth's rustic: it is a ring—and nothing more. But to act upon this view is to exclude one's self from the enjoyment of a world of romance. It



NO. I.—ITALIAN.
BRILLIANTS AND
WHITE AND BLUE
ENAMEL



NO. II.—ITALIAN.
SILVER-GILT,
EMBOSSED



NO. IV.—ITALIAN.
BRILLIANTS AND
DEEP BLUE
ENAMEL



NO. IIIa and b.—ITALIAN. SILVER-GILT
SET WITH RUBIES

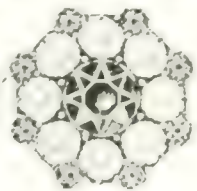


NO. V. and VI.—ITALIAN. SILVER-GILT
SET WITH TURQUOISES



ring has its story—a story, at least, worth listening to: but for him that hath ears to hear there is much

cases, merely paste: nevertheless, the effect is exceedingly brilliant. Take Nos. i. and iv. as examples, in which the fire and sparkle of the diamonds is heightened by the contrast afforded by the rich deep



The accompanying sketches will serve to indicate not merely the extent of the field to be explored, but the delightful variety of the treasures

diversity of design is most remarkable—it is, in fact, well-nigh inexhaustible—and in many cases is equalled by the

execution. Unfortunately, not a few of the picturesque designs here illustrated have gone out of fashion and been replaced by more modern ornaments, inferior not only in point of design but of workmanship. Adapting

blue of the enclosed panel. This happy adaptation of the “marquise” form has long enjoyed a wide popularity among the Italians, whose love for jewellery seems to have been inherited from their ancient progenitors, whose graceful models they frequently reproduce.

Examples of a more refined taste are depicted in Nos. iii. and v.—two rings of Tuscan origin. In both instances the shoulders are tastefully embellished with delicately coloured enamels—a branch of art in which Italian goldsmiths have long excelled.



Longfellow's familiar lines, one might truly say

Nowadays, the machine has replaced the skilled and conscientious craftsman: individuality is being swamped by form.

The Crucifix and devotional rings illustrated in Nos. vii. and xi. are interesting survivals of the great wave of religious sentiment which swept over Europe during the Middle Ages; and in a country like Italy, where sacerdotal influence is so powerful, it is not surprising to find these outward and visible tokens of faith still retaining their hold on the affections of the humbler classes. The mystic emblems once used by the early Christians have long since been discarded, and, for the most part, probably forgotten; but it is not unusual to find a representation of the Crucified on the peasant rings of Italy and adjacent States.

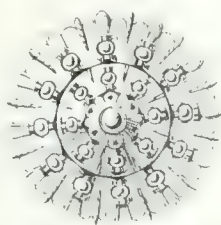
The survival of an ancient custom is even more strikingly exemplified in the Fede ring (No. viii.),



On Collecting Peasants' Rings

plighted troth ever suggested by human wit or fancy. The Rev. C. W. King, in his *Antique Gems and Rings*, records the fact that in the earliest known

and silver smiths have devoted their ingenuity to the construction of these tantalizing problems ; and unless the reader is blessed with the patience of Job, he will be well advised not to take one of these rings to pieces.



NO. XIV.—ITALIAN. SILVER-GILT, SET WITH
PIERCED REVOLVING PEARLS

examples of wedding-rings, which, by the way, were of iron, the device of the clasped hands formed the bezel, thus anticipating, as it were, the truth expressed in Browning's lines—

"Hand grasps hand, . . .
And great hearts expand,
And grow one in the sense of this world's life."

It may be suggested in passing that a collection of the betrothal and wedding rings of all nations would be not merely interesting, but would reveal a surprising diversity of form and symbolism, for it is only within comparatively recent years that so many of the



NO. XV. SPANISH
(SEVILLE). SILVER-GILT
OPEN-WORK, SET WITH
EMERALDS

The marvellous skill of the Maltese jewellers is very inadequately represented by our sketch of the ring shown in No. xii. Like their *confrères* at Genoa and Venice, but particularly the former, they excel in the delicate manipulation of precious metals, and no method of reproduction can do justice to the exquisite delicacy of their workmanship. The goldsmiths of Genoa specialise in dainty filigree work ; and a well-known writer, speaking of their productions, says: "They make bunches of flowers from plates and wires of silver that counterfeit the delicate creations the frost weaves upon a window-pane." The British Museum possesses an



NO. XVI.—SPANISH (VALENCIA). SILVER-GILT, SET WITH CRYSTALS

Continental peasantry have abandoned their ornate nuptial rings in favour of the plain golden circlet.

Ingenuity rather than artistic skill distinguishes the puzzle-rings which, though first introduced in the seventeenth century, are frequently to be found not only abroad, but in the shops of London jewellers. They are interesting, therefore, as illustrating a fashion that once enjoyed a wide vogue. Even Chinese gold



NO. XVIIa AND b.—GERMAN. SILVER, SET
WITH A WOLF'S TOOTH AS A CHARM



exquisite ring of Genoese origin—a table-cut diamond set amid a most intricate pattern worked in gold wire. Every detail is a fascinating study. The mantle of the renowned Etruscans seems to have fallen on the shoulders of the Genoese, for to them the manipulation of gold thread, "fine drawn as a hair," appears to present no difficulties. And even their less costly productions display the same skill, ingenuity, and unwearied patience.



NO. XVIII.—SPANISH. SILVER-GILT
PROBABLY A WEDDING RING



NO. XX.—GERMAN (BAVARIA). SILVER, GOLD
LETTERS ON CRIMSON GROUND



NO. XXI.—GERMAN (BAVARIA). SILVER, GOLD
FLOWERS ON CRIMSON GROUND

The artificers must throw their very souls into their work.

It is true that the style to those of the Italians, a love for the ornate

British and Victoria and Albert Museums, the most casual observer can hardly fail to be struck by the rugged strength of the designs. They present a Teutonic solidity, so to speak, in striking contrast to



FIG. 1. A GOLD BROOCH OF THE SEVENTEENTH CENTURY, FOUND AT BRISTOL.

characterising both. As a general rule, however, the effect obtained in the former, though brilliant, or, rather, showy, is often crude and somewhat heavy, while the workmanship is distinctly inferior. Still, dainty specimens of the jeweller's art are to be found—such, for example, as that shown in No. ix., a cross formed with five rubies, a sense of lightness being imparted to the design by the fine corded scrolls.

The "diamond ring" is depicted in No. xviii. Much more probably, however, it is either a betrothal or wedding ring of



FIG. 18. A DIAMOND RING OF THE SEVENTEENTH CENTURY.

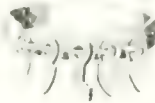


FIG. 2. A GOLD BROOCH OF THE SEVENTEENTH CENTURY, FOUND AT BRISTOL.

the eighteenth century, for the crowned and winged heart pierced by an arrow and partly surmounted by

ring carried out in gilt metal—

ably associated with nuptial

marked than it is in our day.



FIG. 3. A GOLD BROOCH OF THE SEVENTEENTH CENTURY, FOUND AT BRISTOL.



FIG. 22. A GOLD BROOCH OF THE SEVENTEENTH CENTURY, FOUND AT BRISTOL.

the dainty lightness, grace, and delicacy of Italian work—a solidity thoroughly in harmony with the character of the race. And yet, strange though it may appear, poetic sentiment is often expressed in these somewhat rude ornaments. Take, for instance, the remarkable-looking ring figured in No. xxii. It is a betrothal ring belonging to the seventeenth and eighteenth centuries. Fashioned of silver, the shoulders being pierced with the openwork so characteristic of the period, two hearts are roughly symbolised by the



FIG. 22. A SILVER RING OF THE SEVENTEENTH CENTURY, FOUND AT BRISTOL.



FIG. 3. A GOLD BROOCH OF THE SEVENTEENTH CENTURY, FOUND AT BRISTOL.

teeth of a fallow deer, whose heart, according to a fine old legend, is above all things pure. The keys and padlock are emblems frequently met with in German and Scandinavian rings; and the rubies and emeralds with which this trinket is embellished are very possibly significant of the



FIG. 4. A GOLD BROOCH OF THE SEVENTEENTH CENTURY, FOUND AT BRISTOL.

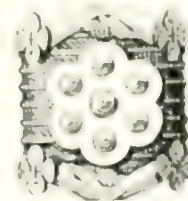


FIG. 23. A GOLD BROOCH OF THE SEVENTEENTH CENTURY, FOUND AT BRISTOL.



PORCELAIN KNIFE HANDLES

No. 1—Ginori (Doccia)
 No. 2—North Italian, probably Lenovo, or possibly
 Vicenza Treviso, or even Lodi
 No. 3—Meissen, or possibly one of the small German
 Courts which followed the example of Meissen
 and Vienna

No. 4—Meissen, pronounced by Creator of Johann
 Georg Meissner, Dresden, to date from 1720
 to 1740
 No. 5—Baw. Handle, Blade, and Mount all look
 like Baw.
 No. 6—Chantilly or Mennecey

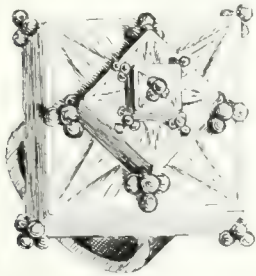
On Collecting Peasants' Rings

glory and tranquillity of true love. In *Les Bijoux Anciens et Modernes*, M. Eugène Fontenay states that similar rings are still very common in certain districts in Germany. The bezel is not always adorned

with gems, but two teeth invariably form an integral part of the design.

One word with regard to the mystic import of gems. Much of

good sense of the German peasantry has not always been proof against the insidious influence of charms and amulets. As everybody knows, the Latin races have from a very remote antiquity been saturated with a weak-kneed belief in the efficacy of relics, charms, and similar rubbish to ensure good and avert evil fortune; but this childish credulity was never



NO. XXX.—SCANDINAVIAN.
SILVER-GILT THUMB-RING

the charm of peasants' rings, and, indeed, of rings generally, will be entirely missed if one is unfamiliar with the significance which used to be, and in many countries is still, attached to different precious stones. Amongst



NO. XXXII.—SCANDINAVIAN.
SILVER-GILT WEDDING-RING

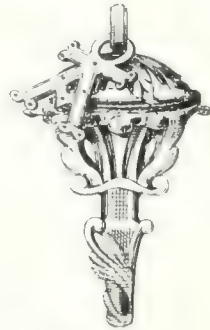
lovers in bygone days the language of gems was almost as comprehensive and expressive as the language of flowers; a poet styles them "the orators



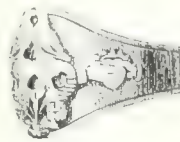
NO. XXXIV.—SCANDINAVIAN.
SILVER-GILT, SET WITH ONYX
AND CORNELIAN

of love"; and even the Church of Rome did not disdain, during the Middle Ages, to invest each jewel with a mystic or emblematic import.

Superstition and not symbolism is the note struck by the rings illustrated in Nos. xvii. and xxvii., for even the robust



NO. XXXI.—SWEDISH. SILVER-GILT
THUMB-RING



NO. XXXIII. *a* AND *b*.—SCANDINAVIAN.
BETROTHAL RING. SILVER



NO. XXXV.—
BALKANS. SILVER-
GILT, SET WITH
PEARLS



NO. XXXIX.
BALKANS. SILVER-
GILT SET WITH
RUBIES AND EMERALD



NO. XXXVI.—LAPLAND.
SILVER-GILT WEDDING-RING

so prevalent north of the Alps. Still, like other oppressors of the human race, it contrived to force its way across those formidable ramparts and find many victims on the other side. In certain districts in South Germany a wolf's tooth set in silver



NO. XXXVII.—BALKANS.
SILVER, SET WITH TURQUOISES

was—and is—supposed to be a preservative against epilepsy and other ills. So, too, was a piece of an ass's hoof or of an elk's horn; while to a toadstone, for long believed to be the legendary jewel carried by the toad in



NO. XXXVIII.—BALKANS.
SILVER-GILT SET WITH VARIOUS

its head, was accredited an invincible power over the blighting effect of the evil eye and the machinations of malignant sprites, to say nothing of its ability to warn the wearer of the presence of poison by changing colour, one of the many virtues, by the way, attributed also to the



No. xix.—
SILVER RING

One of the most interesting chapters in the history of the ring is that on superstitions: and just as the mystic meanings associated with various gems open up a whole world of romance, so these charms and amulets reveal the amazing depths of credulity to which the human mind has descended.

Faith and superstition are often strangely blended in the devices on

when religious sentiment displays itself in those of the German peasantry, it is of

untarnished by mysticism and

fracas that disturbed the proceedings of the Society upon the Stanislaus. The latest developments of organized ruffianism, the Apaches of Paris, appear, by the way, to have borrowed a hint from the Bavarians, and now wear rings of steel or iron so fashioned as to inflict

a serious, if not fatal, wound. Very distinctive in style are the annular adornments



No. xli.—
SILVER RING

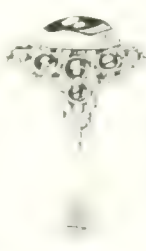
favoured in the past and present by the Scandinavian peasantry. Gems are conspicuously absent as a rule—a more popular

or general style of ornamentation being an imitation



No. xx.

SET WITH RUBIES



No. xxi.



No. xlii.

CRYSTALS OVER COLOURED FOHS

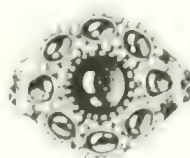


No. xliii.

feet. The rings shown in Nos. xx. and xxi. illustrate

reliance of the design in the

enamel, on which the letters



of repoussé. This is noticeable in Nos. xxxiii., xxxiii.,

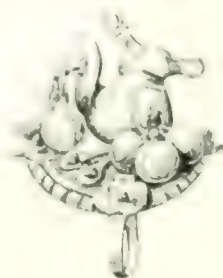
and xxxvi. In a land so rich in poetic romance, it is but natural that symbolism should influence the embellishment

peculiar to the country, and sometimes adapted from that of other nations. Southern influence is observable, for example, in No. xxix.,

though the design in general is characteristically Scandinavian. In No. xxxiii., again, we find an adaptation of an old device in the crowned heart, which, by the way, is frequently seen in English wedding-rings of the eighteenth century; while another—that of two doves above a heart (presumably from Cupid's bow)—is embossed upon the band of No. xlii. These emblems are somewhat

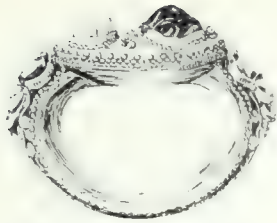


No. xlii.



No. xliii.—
SILVER TOE-RING

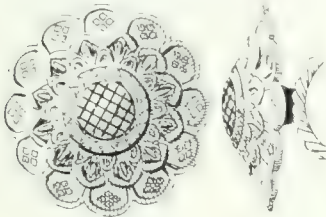
On Collecting Peasants' Rings



No. XLIX.—JAVANESE.
GOLD SET WITH RUBIES
AND CRYSTAL

the number thus indicating the extent of the bride's dowry.

Nos. xxx. and xxxi. represent men's thumb-rings, worn within recent times on festival occasions. The latter is a type occasionally found in Italy. The former is specially interesting from the fact that it is an exact reproduction in silver-gilt of the well-known gold ring in the Louvre which experts assign to the early fourteenth century. In the rings favoured by the Balkan peasantry, and, indeed, of Eastern



No. LI.—INDIA. BRASS

used to obtain a larger surface. Our sketches illustrate various types, though, needless to say, many others might be shown—a remark that also applies to the localities already mentioned.



No. LIIIa.—
SUMATRA. SILVER

that disastrous war which cost Louis Napoleon his throne and France two of her fairest provinces. They enshrine a memory and express a hope. Owing, by the way, to a strange oversight, No. xlii. was publicly exhibited for several years before it was

hidden by the small rings.

Associated with these small rings, also to be seen in another wedding-ring (No. xxxvi.), is the curious local tradition that each ring originally represented a cow,



No. I.—ASHANTI
GOLD

Europe generally, a lavish display of gems usually predominates, a shield-shaped bezel being

The three rings depicted in Nos. xli., xlii., and xliii. possess a somewhat pathetic interest. These and similar ones in silver or silver-gilt, and enamelled with the French colours, were largely worn by the peasants of Alsace

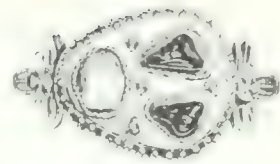
and Lorraine after



No. LIV.—BRITISH EAST AFRICA. IRON
WORN BY THE AKIKUYU PEOPLE

observed that the ring was upside down. Glance at it in this position, and it will be seen that the French flags have become German! A remarkable coincidence, truly, but one that a superstitious mind might accept as an omen.

Collectors who are so fortunate as to be able to travel beyond the confines of Europe will find much to interest them in the richly ornate rings of Asiatic countries, more particularly India and Ceylon. A love for geometrical patterns is almost everywhere observable, but the rigidity of the design is artistically softened, if not entirely hidden, by the generous display of precious stones, whose varied hues impart great brilliancy to the ornamentation. The metal-work, too, often of a most elaborate kind, is exceedingly minute and delicate, reminding one in this respect of the productions of ancient Etruria.



No. XLIX.—JAVANESE
GOLD SET WITH RUBIES
AND CRYSTAL



No. LIII.—SUMATRA. SILVER

The curious rings worn by less civilised races are also

well worthy of attention. Some striking examples are shown in the accompanying sketches. These might be indefinitely multiplied, but space, or lack of it, forbids. We venture to hope, however, that these notes may be the means of directing attention to a subject which has, unfortunately, been too long neglected. But once its charm and fascination have been felt, it cannot fail to awaken a deep and lasting enthusiasm, and confer a keen and ever-growing delight.



No. LIII.—SUMATRA. SILVER

[Our special thanks are due to Dr. E. H. Reed, Mr. O. M. Dalton, and other officials of the British Museum, through whose courtesy we were enabled to inspect and sketch a large number of peasants' rings not at present exhibited to the general public.]



Tobacco Rapes, or Rasps

he found the use by the natives of the tobacco plant which has become of such universal adoption. His companion, Juan Ponce de Leon, who accompanied him, and he noticed that snuff-taking that chewing the weed was also indulged in. These three modes of using tobacco have prevailed ever since, more or less, in most parts of the habitable globe. The South Americans, it is understood, had used it from time immemorial. They considered it

devotion was bound up with "solemn tribal ceremonies." One tribe was seen to use a peculiar inserted into the nostrils,

the fumes of burning to-

the name given to it sound-
ed like "tabaco." Later

that the Mexicans termed
it "tabaco." There is merely a difference in spelling,
was known to the natives over a wide area in that

Bernard's, and the seeds of it were sent to Catherine

the word *Nicotiana* has been applied to the narcotic,
to have healing powers, and, in compliment to the

By W. Turner

Europeans were subject to a kind of epidemic, which took the form of a dry stoppage of the nose. The modern medical man would probably diagnose it as a microbe, and deal with it accordingly. At that time, however, microbes and bacilli had not been "discovered"—even by that great discoverer, Columbus. The physician of the period fell back on tobacco, and, in the form of snuff, it became a craze to use it as a remedy for the troublesome disease of the olfactory nerves. Gradually the snuff habit became widespread, not only in France, but in England, and in other countries of Europe. The wealthy had most expensive articles made for their use of it. First, there were tobacco rapes, or rasps, and subsequently snuff-boxes. In our times these curios are much sought after.



No. 1.

At Christie's they go high—as, for example, in December, 1909, a snuff-box in vari-coloured gold, *temp.* Louis XVI., was sold for 110 guineas. The lid had a garden scene painted

Another circular box, same period, set with miniatures

of scenes from Alexander the Great's life, fetched 200 guineas; and one of the time of Louis XV., mounted with mother-of-pearl, brought 68 guineas. Of course, many interior kinds, artistically and chronologically, have gone much cheaper than that.

Inter alia, let me state that the use of tobacco was first brought into England by Governor Lane, of Virginia, in 1586, so that the use of it must have prevailed in North America, as well as in the Columbian South. Ralph Lane and Admiral Drake brought the materials and presented them to Sir Walter Raleigh. Contrary to the general belief, however, it seems to be the fact that it was Lane, and not

Tobacco Rapes, or Rasps



NO. II.—STEEL TOBACCO
RAPE FRONT VIEW

Raleigh, who first smoked the "calumet of peace" in England.

When the tobacco rape itself was first used in England seems to be uncertain. The tobacco leaf was first introduced in 1586 from Virginia, but my "Lady Nicotine" was introduced to Spain in 1558, and was said to have been used in France, *circa* 1560, in the shape of snuff. There was not such ready intercourse with France and Spain then as now, and there was much ill-feeling between our people and the Spaniards, especially in the "spacious days" of Good Queen Bess. Still the commercial intercourse by means of sailing vessels must have been considerable, and it seems incredible that Englishmen did not learn the virtue of the narcotian weed for the long period of a quarter of a century, as it had developed on the continent of Europe.

Be that as it may, the rape, or rasp, now illustrated (No. i.), of about 1680, was probably not the first, or even the type of the first, produced in England.

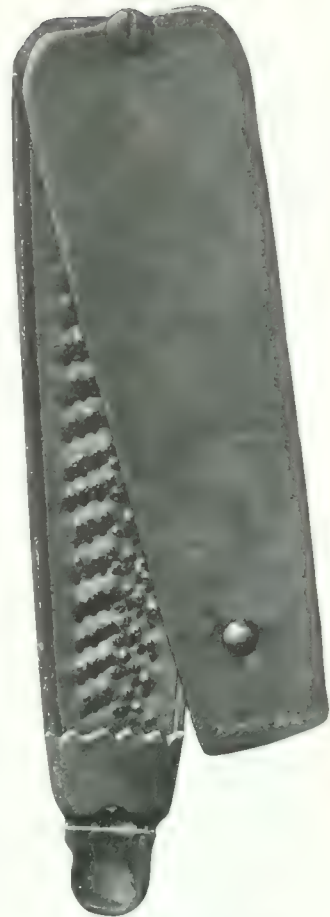
Tobacco rapes, or rasps, were invented for the use of those persons who were addicted to the habit of snuffing the powder made from the tobacco leaf long before it became an article of such common use as to be ground and supplied in a commercial way in shops. For this purpose a small grinding machine was invented to be carried in the pocket. The tobacco dried leaf (or leaves) was bound up into the form of "carottes," and the rasp applied to the end of the bundle thus tightly rolled up. The French called the result *tabac en poudre* or *tabac râpé*; that is, rasped or grated. Evidently our word, "tobacco rape," comes from that root; but we mean the grinder, and not the thing ground. To distinguish the latter we have invented (or adapted) the word "rappee," meaning snuff of a certain sort. The use of tobacco, in any form, in the sixteenth and seventeenth centuries,

must have been circumscribed because of its expensiveness.

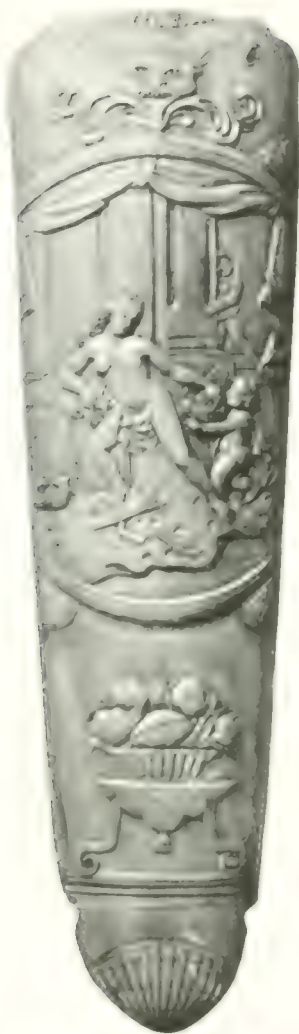
The common people could not afford it. Therefore it was that a period of over a century and a half must have elapsed in England before it became an article of such general use as to be manufactured for extensive commercial purposes. That period of time was well on in the eighteenth century, for we find such an article (No. ix.) of extensive size, as a receptacle for snuff, placed on the counter of a public-house for the gratuitous use of its customers, in the year of grace 1742.

Regarding the specimens, as illustrated herein, it is of great interest to notice their evolution, in a chronological sense, so far as we can grasp the points of difference. In the case of No. i., unfortunately, it has no date upon it, but its expert and learned owner assigns it to the time of Charles the Second (*circa* 1680). That would be just six years under the century after the time of introduction of tobacco into England. It is of silver, and weighs $4\frac{1}{2}$ ounces. The rape, or rasp, was contained in the larger division or chamber, and the smaller one formed the receptacle for the snuff, which was ground out in the former, and projected into the latter by an aperture in the septum, which divides the two cavities under the hinge, and which disappears from view when the lids are closed down. This rape is without ornamentation, except the engraved hinge; but it is of excellent workmanship.

No. ii. is assigned to the first quarter of the eighteenth century, perhaps about thirty or forty years in sequence to No. i. The workmanship is far advanced upon that of its predecessor. It is of chiselled steel, and a very fine example. The engraved surface is quite artistic both of the figure and the drapery. The illustration shows it both in front and rear. There is no separate chamber for the snuff, which would be



NO. II. BACK VIEW



his own snuff; but the habit of taking that narcotic had time (circa 1760), and was three specimens were used by the period.

with mother of pearl, relieved namely, that of 1757. It is, of course, less aristocratic than

jerked into the shell-shaped cavity at its end, and thence ap-

the finger and thumb.

No. iii.—the pro-

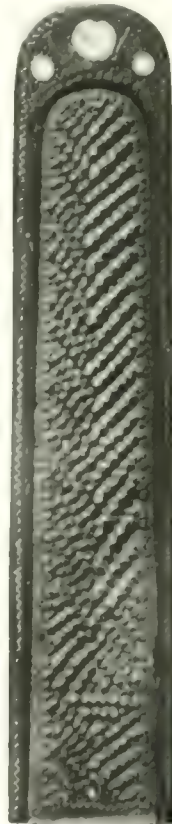
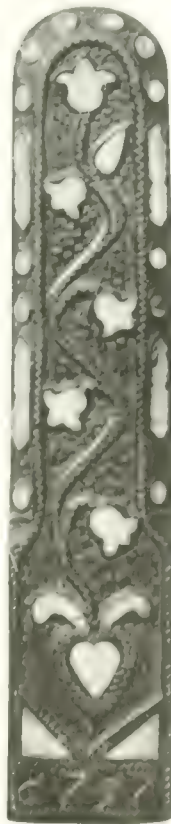
would be about the same time as No. ii., only a little later on. It is of ivory, and beautifully carved. The cupid and the female figure (of great vitality) indicate fully that the workman who engraved it was a real artist, whether edu-

is a box at the upper end closed with a trilobed cover. The owner of this rasp, (1757)

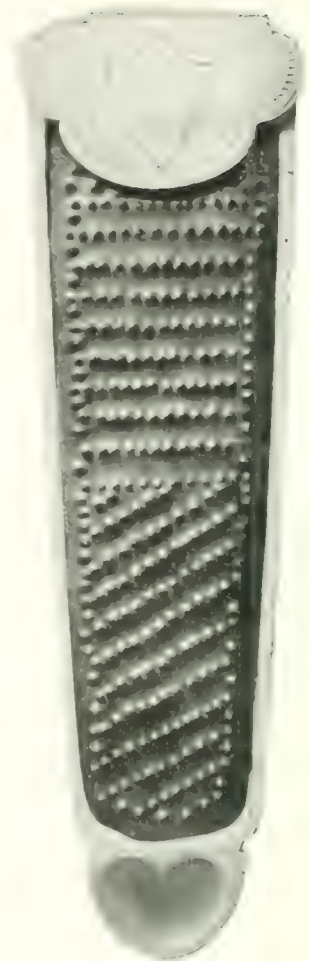
the three specimens previously recorded. Nevertheless, it is a handsome object.

No. iv.—the part of No. iv., showing the rasp more distinctly.

In No. vi. is seen a humbler specimen still, made of wood, slightly decorated with a stamped ornament. The sliding cover is half out to show the rasp within. When closed both sides are alike. It is in good condition, undated, but probably an early specimen. No. vii. represents a still humbler specimen. Perhaps it was home-made, so



TWO VIEWS



had acquired a taste for snuff, like the Scottish shepherds with their extensive "mulls." This variety of the rasp was fastened into a horn handle like an old-fashioned knife or pocket-comb.

No. viii. is another variety, and should be viewed in conjunction with No. ix. Both belonged to a public-house, circa 1742. This rasp, or rape, is of the very large size of the time. To these three specimens we must add the visitors to Boniface with a present of a pinch of snuff in order to induce more "custom." It was probably the offshoot of a good old

Tobacco Rapes, or Rasps



NO. VI.—RASP OF WOOD

serve a friend at a pinch. This note concludes the description of the rapes now illustrated. Then comes the sequence of these rasps in a kind of natural order—that of the snuff-box. But No. ix. is rather the contemporary of No. viii. It represents the large box which was filled up every day and placed on the counter of a public-house. This one is $6\frac{1}{2}$ inches in diameter, so that it must have held a considerable quantity, representing some labour in grinding the snuff to fill it up for the day's consumption. It is formed of turned wood. That may be said to have been the introduction of the snuff-box period in Britain.

English practice to give the traveller a crust of bread-and-cheese if ale was ordered. I have experienced that kind of hospitality myself at a country inn in the Midlands. In the case of the snuff-rasp and box, it was the habit of the proprietor or his tapman to grind the tobacco leaf every day, fill up the large box on the counter, and invite his customer to have a pinch of snuff. Hence the proverb, probably, that only he was the true man who could

But the evolution of it was not developed for a number of years afterwards.

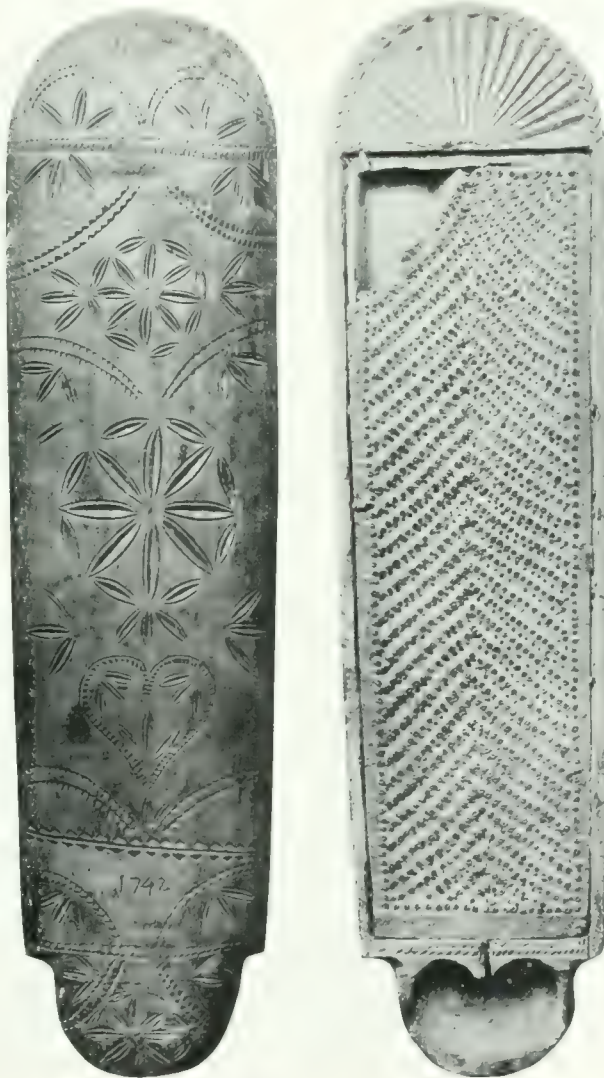
As the habit of snuff-taking became general the commercial element intruded, and grinding out the pungent powder from the leaf was done in a wholesale manner. Hence the rasp was soon outclassed, and, for convenience of carriage, the smaller snuff-box was made more extensively to suit the means of individuals. This development took place about the first



NO. VII.—PEASANT VARIETY

decade of the latter half of the eighteenth century.

In No. x., a silver one, dated 1750, we have an early specimen. On the lid is a piece of Scotch pebble—the toad's back. The trilobed form of the box is doubtless derived from the shape of that on the ivory rape (No. iii.), and which was a development of the shell seen on the ends of No. ii. This style of box must have been very fashionable for a few years, judging from the number of survivals. No. xi., of gold, with toadstone pebble on lid; and No. xii., of silver, are similar survivals. No. xiii. indicates a departure in form, and is made of Sheffield plate, lined with tortoiseshell. It is dated 1760. Sheffield plate

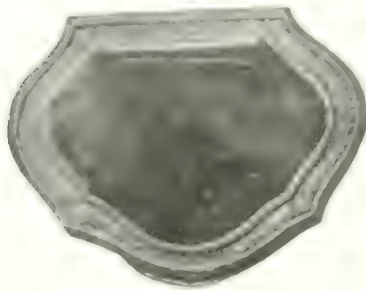


NO. VIII.—PUBLIC-HOUSE SPECIMEN

previously, and was
the sheets. But
shell. Doubtless it

rape and its off-

lobed, shell formed
snuff-box. It was
really the advent of
the circular snuff-box of Sheffield plate, and before,
of course, it had reached its ultimate perfection.



The last object to illustrate is a very interesting one. It is No. xiv. of our series, and is a snuff-box formed of a silver mount,

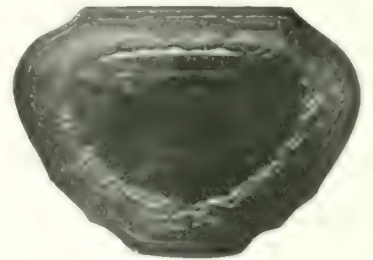
rasp inside, visible in the illustration herewith. The curious thing about it is, that it is of the later date of 1795. It was in all probability used by someone of conservative habits, who continued the practice which had



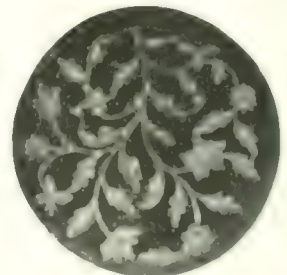
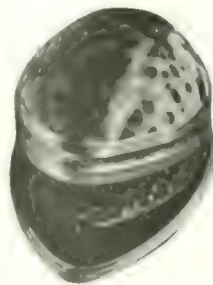
forty years previously.

The objects Nos. x. to xiv. are about an average of 3 inches in diameter across. The rasps, or rapes (six), Nos. i. to vii. run from 5 to 8½ inches long. No. viii. is 18 inches in length, and its giant companion snuff-box (No. ix.), for the public-house counter and

general use, is 6½ inches diameter. All the others were for private use. In the case of Nos. ii. and iii. the separate parts are of the same length. The apparent difference in the reproduction is owing to the parts being photographed separately, and not done to scale.



[All the specimens illustrated herein belong to the collection of Mr. Drane, of Cardiff, to whom my thanks are due for permission to photograph them, and for his lucid descriptive notes thereon.]



NO. xiii.—SHEFFIELD PLATE BOX

NOTES & QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

UNIDENTIFIED PORTRAIT (No. 1).

DEAR SIR,—Will you kindly reproduce the enclosed photograph in THE CONNOISSEUR? Perhaps some of your readers will be able and kind enough to say who the lady is, and the name of the painter. The panel is oak, and is inscribed in Latin, giving the age of the lady, and the date of the portrait (1600).

Yours faithfully, GEO. TEMPLE.

PEWTER CASTOR-OIL SPOONS.

DEAR SIR,—I was much interested in Mr. Percival's note and drawings of one of these spoons in THE CONNOISSEUR for March, page 119. I have a fine example in silver, which answers part of Mr. Percival's question. It is stamped on the upper side of the bowl, "C. Gibson, Inventor," and bears the London hall-mark and date-letter for 1828.

Mr. Percival does not mention—though his drawings show—that the stem is *hol-*
low, so that by

placing a finger on the orifice at the upper end the oil is retained in the bowl without spilling a drop until the spoon is sufficiently at the back of the patient's tongue, when, by lifting the finger, the oil is at once discharged. It is on the same principle as the curious little glass "Toddy lifters" occasionally to be found in curiosity shops.

I am sorry to add that the bowl of my specimen

bears a series of marks evidently caused by the teeth of former victims. It was bought at Lynton, North Devon.

Yours
faithfully,
CHAS. A.
BRIGGS.

PEWTER CASTOR-OIL SPOONS.

DEAR SIR,
Referring to a query in your March number by Mr. Percival *re* old pewter castor-oil spoons. These were common instruments of torture in the nurseries of bygone ages. Many were the doses of Gregory powder and other nauseous stuff



UNIDENTIFIED PORTRAIT (1)



reader of THE CONNOISSEUR may be able to identify the person it represents, and the artist. The subject is, in the opinion of some who have been consulted, *St. Sebastian*.

Faithfully yours, H. MILLER.

UNIDENTIFIED PORTRAIT.

DEAR SIR,—I am writing to suggest that "Unidentified Portrait" (4) in the February number of THE CONNOISSEUR is in all probability *St. Sebastian*. As far as I can judge from the reproduction, he is holding an arrow in his right hand, and in so many early Italian pictures he is represented as a richly-clad, somewhat effeminate youth.

Yours faithfully, W. HICKSON.

HARLOW, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

DEAR SIR,—Being a subscriber to *Sale Prices*, I should esteem it a favour if you would kindly examine photo enclosed of a picture in my possession—subject, *The Proposal*. In THE CONNOISSEUR, February, 1909, No. 90, you give a plate of an engraving of the subject by Harlow. I should be glad if you would let me know who is the owner of the picture, so many picture-lovers having seen mine who seem very confident that my picture is not a copy. Size of canvas, 17½ in. by 13½ in.

I am, dear Sir, very truly, Yr. obedt. Servant, J. W. L. BENTON.

between my teeth, and then blow down the hollow handle, and send the stuff into my choking throat. When I reached boy's estate, in a spirit of revenge I threw the hateful thing into the fire—an act of vandalism I now greatly deplore.

Faithfully yours, A. RADFORD.

Yours, O. J. BENTON.

for March. Mine, however, is engraved with a "Crown" and "Harlow" and "Where the Heart is held over the end of the spoon the oil is prevented from running from the bowl; removing the thumb

WILLMONT

WILLMONT

List of the stained glass executed by I. Willmott for

WILLMONT

SIR, I enclose a photo of an oil-painting in the



WILLMONT, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.



HAYMAKING
PAINTED IN WATER-COLOURS
BY WILLIAM HAMILTON, R.A.

Notes and Queries

UNIDENTIFIED PAINTING (No. 2).

DEAR SIR,—I enclose a photograph of a picture of two flute-players, and shall be glad to have any information concerning it. The picture is 18 in. by 14 in. It is apparently an eighteenth-century work, and elaborate in detail. It is, as far as I can identify it, a representation of Frederick the Great and of Johann Joachim Quartz.

W. H. QUARRELL.

ENGRAVING BY P. H. SCHUT.

DEAR SIR,—In the March number of your Magazine Mr. Charles A. Hill asks information concerning an engraver, P. H. Schut (not F. H. S.), who made the engraving which is reproduced on page 179. The artist's full name is Pieter Hendrik Schut, born 1619; died after 1660. He worked at Amsterdam for Claes Jansz. Visscher, the famous art-publisher, and his engravings are all very interesting and well finished.

Besides the one reproduced, he made views of the city of Amsterdam in different sets, views in the province of Zeeland, twenty-four views of various towns (among which one of London after the fire of 1666), and biblical prints.

Yours faithfully,
BERNARD HOUTHAKKER.



UNIDENTIFIED PAINTING (2)



UNIDENTIFIED PORTRAIT (2)

UNIDENTIFIED PORTRAIT (2).

DEAR SIR,—I am sending you photo of an oil-painting which I bought a few years ago; it is full three-quarter size, and very well painted. I have been told it is painted by either Sir Thomas Lawrence or Sir Henry Raeburn. Shall be glad if you will have the photo put in your Magazine, as some of your many readers may know whose portrait it is, and who was the painter.

The gentleman I had it from bought it at a sale near Bewdley, Worcester.

Yours faithfully,
WM. HYSLOP.

UNIDENTIFIED PORTRAITS.

DEAR SIR,—In answer to your query as to the Unidentified Portrait (1) in the March number of THE CONNOISSEUR, I write to say that I fancy it is a portrait of *Peter the Great of Russia*.

Unidentified Portrait (2) is that of an Austrian of the late eighteenth century. I have often seen the face before, but cannot at once place him.

I am, faithfully yours,
C. A. F. RADFORD.

PAINTINGS OF ST. URSULA.

DEAR SIR,—I should be glad if you can answer this query: Were any paintings of St. Ursula supposed

to have been burnt in the fire at the church of San Giovanni e Paulo in Venice in 1867 (October)?

Yours faithfully,

THOMAS G. SMITH.

THE OLD MASTERS' INITIALS.

DEAR SIR,—Referring to the unidentified painting supposed to represent "Charity" reproduced in your issue for June, 1911. I have since made a most interesting discovery, the initials A. V. having been found in red on the left-hand side of the painting. They have at one time apparently been painted over, and have only now appeared, owing to repeated cleaning, during all the seventy or eighty years it has been in my family's possession.

It is interesting to find that the Old Masters were in the habit of initialling their pictures: (2) if so, to whom these initials might apply; and (3) the best steps to take to establish the identity of the artist.

Yours faithfully,

THOMAS G. SMITH.

STANTFIELD'S TRAFALGAR.

DEAR SIR,—I have been looking at the issue of your March number concerning Naval Prints, and having purchased a few years ago what I supposed to be the original water-colour drawing of Stantfield's *Trafalgar*, with a steel engraving naming the vessels, I should like much to know whether there is any oil-colour of the same, or if I am the sole possessor of his picture of the battle. I have heard that the United Service Club has a picture of the battle, but think, if so, it is by another artist (Wyllie)—a well thought out work, but not comparable to Stantfield's, who was a naval officer in his earlier days.

Yours with thanks,

HIS. GRACE.

REYNOLDS AND HUDSON.

DEAR SIR,—With reference to your interest in the desire to ascertain more about his engraving of the portrait of Hudson, I have been looking at the list of his works, and find that he was working at Amsterdam about 1660, so that there would be no original picture from which the engraving was made. The portrait of Hudson, however, would appear on the print.

The list of P. H. Schut's works is as follows:—

1. *Portrait of Hudson*. (Engraved by P. H. Schut.)

2. *Portrait of Hudson*. (Engraved by P. H. Schut.)

3. *Portrait of Hudson*. (Engraved by P. H. Schut.)

4. *Portrait of Hudson*. (Engraved by P. H. Schut.)

5. *Portrait of Hudson*. (Engraved by P. H. Schut.)

6. *Portrait of Hudson*. (Engraved by P. H. Schut.)

7. *Portrait of Hudson*. (Engraved by P. H. Schut.)

8. *Portrait of Hudson*. (Engraved by P. H. Schut.)

9. *Portrait of Hudson*. (Engraved by P. H. Schut.)

10. *Portrait of Hudson*. (Engraved by P. H. Schut.)

1. *Portrait of Hudson*. (Engraved by P. H. Schut.)
2. *Portrait of Hudson*. (Engraved by P. H. Schut.)
3. *Portrait of Hudson*. (Engraved by P. H. Schut.)
4. *Portrait of Hudson*. (Engraved by P. H. Schut.)
5. *Portrait of Hudson*. (Engraved by P. H. Schut.)
6. *Portrait of Hudson*. (Engraved by P. H. Schut.)
7. *Portrait of Hudson*. (Engraved by P. H. Schut.)
8. *Portrait of Hudson*. (Engraved by P. H. Schut.)
9. *Portrait of Hudson*. (Engraved by P. H. Schut.)
10. *Portrait of Hudson*. (Engraved by P. H. Schut.)

Yours truly,

RANDEL L. MATTHEWS.

POSY RING.

DEAR SIR,—I have a posy ring bearing the inscription "Inconstant Neuer," and marked with a monogram, apparently d R within a shield. Is there any means of ascertaining its approximate date? The use of the letter "u" in place of "v" might give a clue.

The ring was found in a field in Sussex some years ago, but it has been mutilated by a clumsy jeweller, unfortunately, so that it is of little value except as a curiosity.

Yours faithfully,

W. G. WATSON.

THE FOUNDLING KNELLER.

SIR,—Noticing Mr. H. D. B. Weston's remarks in the March issue, page 176, permit me to observe that the Foundling Hospital has a portrait of Handel by Kneller—or rather had one many years ago—and it is, I presume, still there.

As Kneller is not likely to have painted two, the one enquired about would seem to be more likely a copy of the Foundling picture.

Yours faithfully,

G. W. YOUNGER.

THE PAINTER'S FUNERAL.

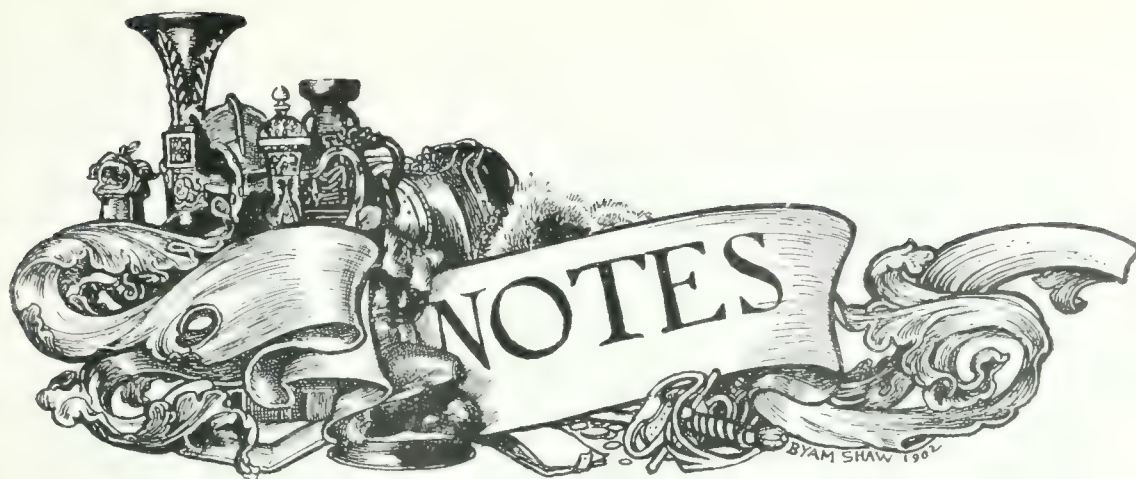
DEAR SIR,—In 1749, on the death of Joseph Van Haecken, the drapery-painter for Kneller, Hudson, Ramsay, and the chief artists of the time, excepting Hogarth, appeared a rough kind of etching with portraits of the various painters of that period as mourners. This print has been generally ascribed to Hogarth. I should be very glad if some reader could inform me where I might see a copy. There does not appear to be one in the British Museum.

JOHN LANE.

JOHN HUDSON'S PORTRAIT.

DEAR SIR,—I shall be obliged if any reader can direct my attention to any portrait of Hudson, the artist. There is no record of an engraved portrait of him, and the only one I can find any trace of is a slight drawing in youth by Jonathan Richardson, the elder, whose pupil he was, and whose daughter he eloped with. It is remarkable that there is no record of a painting by himself, since both Reynolds and Opie painted themselves about a hundred times.

ROD. LANE.



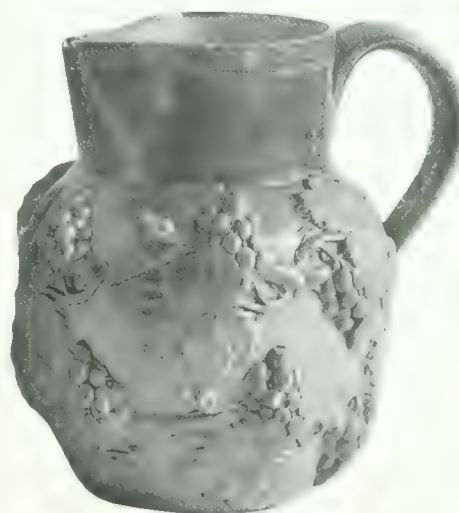
THE accompanying illustrations represent four pieces of Mortlake stoneware, made at the small factory owned by Mr. Joseph Kishere at the end of the eighteenth century, and which was still in existence in 1811. All these specimens are of a good quality, compact stoneware, and the salt-glazing upon them is fine and regular.

The mug in No. i. has the usual hunting-scene; this time it is a stag-hunt. The further decoration of acorns is pleasing and suitable for such a typically English beer-mug. The handle is "nipped," as in early pieces. Underneath this mug is impressed the name Kishere. The jug in No. i. has a bold decoration of vine-sprays, and it is curious that these sprays are applied upside down, with the bunches of grapes hanging upwards. Underneath is impressed, "Kishere Pottery, Mortlake, Surry."

No name is attached to the two curious bottles illustrated in No. ii., but they were sold by a man

whose grandfather was working at Kishere's pot-works until it closed, and they had been handed down in the family as the Frenchman and the Englishman. Both bottles have handles behind, and the body is of a pale yellowish stoneware, whilst the hair and hats are of a deeper tone of yellow. They resemble the colour of some ginger-beer bottles. The shorter, squatter bottle, which is the Englishman, has been broken across the base, and has been mended with cobbler's wax. Underneath the Frenchman is incised F.A., probably the initials of the potter who made these two grotesques, and who was proud of his work. The height of the Frenchman is $7\frac{1}{4}$ inches.

THE interesting miniature of Charles I. has a perforated paper mount cut in the extraordinarily minute style which was executed in the seventeenth century. At this early date the delicate cutting which led



NO. I. MORTLAKE STONEWARE MUG AND JUG



Some Old Renaissance Bellows

of the Italian Renaissance, which has furnished us with so many superb works in the broader fields of art, is no less conspicuous for the beauty with which it endowed even the most subsidiary articles of the home. Household

Elaborately cut vellum pictures and borders full of ecclesiastical symbolism are occasionally to be found of this date. Some are signed; a few dated in the vellum cutting. Scenes from the lives of the saints, with instruments of their martyrdom and other accessories, characterise such specimens. A good example of the ecclesiastical type is a St. Benedict pen-knife cutting of the seventeenth century. An elaborate border shows open blossoms, cornucopia, and arabesque patterns. Within this frame-like edge is the saint seated in contemplation beneath a tree, on whose

Round the Royal Stuart miniature are flags, banners, tanks, and cannon. A motto is on the ribbon, and a grotesque fan beneath. The whole is surmounted by the royal crown, supported by winged angels with

Perhaps the most minute work is shown in the garland, with four open many-petalled flowers, which forms

THE gorgeous luxuriance of the Italian Renaissance, which has furnished us with so many superb works in the broader fields of art, is no less conspicuous for the beauty with which it endowed even the most subsidiary articles of the home. Household objects, formerly of the most bare and obvious construction, renewed themselves in a more exquisite form: magically conjured into grace, and ingeniously adorned by every application of fable, poetry, or mythologic romance. The Cinque-Cento period of the Italian Renaissance, to which these exquisitely curved bellows belong, marks indeed the triumph of the artistic hour. The genius of the period, so inexhaustible in decorative extravagance, then gave its aims of loveliness to even the humblest cadet in the domestic service. Every detail of life was irradiated and apotheosised by the touch of the overwhelming wave. Never before has the spirit of any age so literally interpreted Emerson's æsthetic message:—

An ineffable grace and glimmer has indeed stolen over even the minor works of the Renaissance, and, if we remember even Giulio Romano could turn to design small secular articles, and Della Robbia work



MINIATURE PORTRAIT OF CHARLES I., IN PERFORATED PAPER MOUNT

as contentedly on some small plane of wood or metal as in more grandiose fields of marble or terra-cotta, we see there was nothing conventionally great and nothing narrowly small to those clear spirits that lit the altar of awakening Italy. Every utensil presented its opportunity of wonder to the hands of Cellini, Andrea Sansovino, or Pietro Lombardo; the meanest things to them became susceptible of illustration, or eligible as models for all succeeding ages. The very dwellings of the upper classes in Italy during

the Cinque-Cento period fall, as has been truly said, within the province of the history of art. The wonderful wood-carvings, furniture, panelling, chairs and chests, successively reflect the imagination and culture of the new birth, and are part of the artistic revelation from which we still draw the inspirations of our own day. Passion, movement, exuberance, are alike marvellously depicted upon the superb pair of bellows, decorated with the subject of Vulcan forging arrow-heads for the youthful Cupid in the



BRASS
 18th Century
 18th Century



BRASS
 18th Century
 18th Century



BRASS
 18th Century
 18th Century

presence of Venus; the surrounding forms are those of the Olympian deities, while Zeus presides above. The bold relief and fine sculpture of these medallions and figures is a magnificent example of plastic art and classical presentation.

"Nations write their biography in the book of their

I simply mention these instances as, I believe, a hunt among the family treasures might bring to light many other examples.

Apparently, in early Victorian days, higher art in silk and worsted or wool-work was introduced into young ladies' seminaries. The silk pictures here



WOOL-WORK PICTURE

art," said Ruskin, and the adornment of these old bellows confesses the height to which sixteenth-century Italy attained. All things at that great epoch seem to have performed some pilgrimage of grace, and acquired a new immortality in the warm glow of the Renaissance.

FROM time to time many interesting accounts and illustrations of "samplers" have appeared in the pages of *THE CONNOISSEUR* exhibiting the skill in execution and design of our grandmothers in their juvenile days. What bygone memories may be revived

by such simple examples of their trials and triumphs, and how many of us must now regret that they have not been more jealously preserved! Stowed away in the work-box of a relative, I recently discovered one worked by my grandmother, and signed (in work) "Mary Maberly, Aged Nine Years. Sep^r 12th, 1778," and another by her sister Elizabeth, undated.

My wife has an excellent example worked by her great-grandmother, signed "Alice Lomax, 1759."*

illustrated are beautifully executed, and, being in "Bartolozzi" frames, adds much to their interest. The wool-work picture is a bold conception executed in bright and appropriate colours, which appear to be as fresh as ever.

Both these examples were worked by ancestors of my wife, and have lately come into our possession. Would it be out of place here to suggest to the owners of family portraits, pictures, etc., the desirability of pasting upon the back of each (if not already treated in this way) as full an account as the present owner can give? In days to come much interest may be added, and many serious mistakes obviated.

Some relatives of mine recently became possessed of four large oil-paintings of their ancestors—two gentlemen and two ladies—who were duly hung in pairs. Fortunately, I was able to point out that they were improperly mated—a mistake that would have been prevented if my suggestion of labelling had been carried out. The most good-tempered ancestor would naturally resent being handed down to posterity with a lady as his wife whom he had never seen, and who might not have been born till after his death.—*MABERLY PHILLIPS, F.S.A.*

* Tuer tells us that the earliest examples were long and narrow (the one in question measures 24 inches by 8 inches), and were often used in place of the "horn-book."



1. WORK PICTURE



2. WORK PICTURE



7

8

9

10

11

12

PORCELAIN AND GLASS KNIFE HANDLES

No. 7—Tournai (?) Sold as Russian; and silver mark Russian and dated 1790 but handle probably, almost certainly, neither Moscow nor St. Petersburg

No. 8—Meissen (?) Blade is steel "water gilt," not silver

No. 9—Chantilly or Mennecey

No. 10—Chantilly, silver mark German; same cutler as No. 4

No. 11—Chantilly or Mennecey, sold as Chinese of Ming Period!! (an English crest on silver blade)

No. 12—Venise Glass



TWO JACOBEOAN FLAGONS



FRONT VIEW

THESE two Jacobean plain silver-gilt flagons and covers, one weighing 18 oz. and the other 17 oz., belong to Mr. Hugh Wyatt, and have this inscription, "Richard Wyatt, Citizen and Carpenter of London in the yeare 1619." This Richard Wyatt was born about the year 1554 at Slindon, in Sussex, and was probably the son of "S^r Richard Wyatt, Parson, Rector of Slyndon," who died in 1568, and was buried in Slindon Church. Richard Wyatt afterwards lived at

Hall Place, Shackleford, and founded some alms-houses—ten in number—with a chapel in the centre, built on the Portsmouth Road, about a mile from Godalming, and endowed them with the rents of a portion of his estate at Shackleford, and appointed the Carpenters' Company governors of the institution. The following inscription, as old as the buildings, may be seen over the entrance of the chapel: "This Oospitall was given by Mr. Richard Wyatt of London Esq. for tenn poore men wth sufficient Land to it



TWO JACOBEOAN FLAGONS



SIDE VIEW

Church, where there is a fine memorial in marble to the memory of his wife and himself. Richard Wyatt was Master of the Carpenters' Company three times.

Our Plates on page 234 of our April issue. The original pastel is one of the loan collection of pictures which is now being exhibited in

other side of the Atlantic, but unfortunately without

First Duke of Mantua, by Francesco Raibolini, better known as Francia. Thanks to the labours of Mr. Herbert Cook, the history of the picture can be traced back to the time it left the artist's hands. It was commissioned by Isabella d'Este, mother of the future Duke, the latter in 1510 was on his way to Rome as a hostage for the release of his father, the Marquis Francesco of Mantua. Isabella was anxious to obtain a portrait of her son, but Francia's services were in so much request at the time that it seemed impossible that he would be able to execute it. However, Isabella's agent, Matteo Ippolito, managed to arrange the matter, and in July, 1510, Francia took a sketch of the boy from life. Even then he declined to

his sanction for the interruption of the artist's labours on his behalf, and the picture was completed. Isabella d'Este was much pleased with the work, but returned it to Francia to have the hair darkened, and

the artist's studio, so that it might be seen if the likeness was satisfactory. No further alterations were required and the picture was sent to Mantua. Isabella paid the artist 300 ducats for it, an amount which he

as the work painted, she speedily parted with it, named Zuanotto. It remained in Ferrara until the

Napoleonic invasion of Italy, when it formed a portion of the plunder of the conqueror, ultimately coming into the possession of Prince Jerome Buonaparte. It was bought from Prince Jerome by Mr. Leatham, of Miserden Park, Gloucester, and remained there until a short time ago, when it was purchased from that gentleman's son by Messrs. Duveen Brothers, presumably for transshipment to America. The picture was painted in less than a week, a performance which caused Isabella to say that she marvelled so excellent a work should be painted in so short a time.

When reproducing in our April number the famous Mantegna of *The Madonna and Child*, which realised £29,500 at the Weber Sale, Berlin, we omitted to state that it was purchased by Mr. Kleinberger, of Paris, who thus acquired the distinction of making the highest bid for a single work of art ever recorded in an auction room.

The plate of *Haymaking*, after an original drawing by W. Hamilton, R.A., is one of the series which have been appearing in our recent numbers, and has already been described.

The reproductions of *Knife Handles* are taken from originals, which were executed in pottery and porcelain. The owner writes concerning them as follows:—"I have shown these and others to the authorities in the museums in England, France, Germany, and Italy, and they have often differed radically in their attributions of origin: all agree, however, that the making of knife handles began at Meissen as early as 1720. The art was carried to Vienna, and almost immediately thence to Bavaria and others of the small German courts, and almost simultaneously to Bow, and perhaps Chelsea, in England; to Chantilly and Mennecey, and perhaps St. Cloud, in France; to Doccia and Venice, in Italy; and, I suspect, also to Tournai and other places in Northern Europe.

"In any case, these pretty things took the fancy of rich people throughout Europe during the whole of the eighteenth century. When, however, ladies gave up wanting their own tea-cups, etc., and these delicate things fell into the hands of servants and got smashed, the taste for knife handles died away, and their manufacture seems almost to have ceased during the Napoleonic war time. It has been renewed quite lately in modern reproductions, some of which, it must be confessed, are dangerously good."





THE present season in England has so far not been marked by an eventful sale, and March, so far from providing any items of this character, has a more prosaic record than either of the preceding months. The coal strike has been largely accountable for this, as it has caused owners to withhold their collections from the market whenever possible.

The sale of Sir Bruce M. Seaton's collection, which took place at Messrs. Christie's on March 2nd and 4th, consisted wholly of modern pictures and drawings, about half of which were by foreign artists. Few of the latter, which were disposed of on the first day, were of importance. A small drawing by J. Israels, *Waiting for Father's Return*, 6½ in. by 9½ in., brought £168. Among the pictures were the following:—*Lioness and Cub at Rest*, panel, 8¼ in. by 12¼ in., by Rosa Bonheur, £152 5s.; *The Coming Storm*, 20 in. by 38 in., by A. Braithwaite, £102 15s.; *White Roses in a Glass*, 11 in. by 8¼ in., by H. Fantin-Latour, 1872, £183 15s., which showed a substantial advance on the £110 5s. it realised at Sir J. C. Day's sale in 1909; *A Cow Drinking at a Stream*, panel, 9 in. by 12¼ in., by A. Mauve, £236 5s.; and *Dante*, 10¾ in. by 6 in., by J. L. E. Meissonier, £283 10s. Of the English pictures the most important item was *The Cat's Paw*, panel, 30 in. by 27½ in., by Sir Edwin Landseer, which has been frequently exhibited, and is well known from the engraving of it by C. G. Lewis; this, which was sold at the sale of the Earl of Essex in 1893 for £924, now realised £819—a good price taking into consideration the unattractive nature of the subject, and the fact that this artist's works have considerably depreciated of recent years. A small version of Sir John Millais's *Proscribed Royalist*, 9¾ in.

by 7¾ in., £283 10s.; *The Mirror*, panel, 13¾ in. by 8½ in., by Sir L. Alma-Tadema, £325 10s.; *A Highland Mist*, 19½ in. by 29½ in., and *A Stormy Coast*, 11½ in. by 19½ in., both by Peter Graham, realised respectively £315 and £178 10s.; and *Water-Babies*, 20 in. by 15 in., by Sir E. J. Poynter, £294. A sketch for the *Portrait of Miss Kitty Fisher*, 24 in. by 20½ in., by Sir Joshua Reynolds, which had been included in that artist's sale, sold for £378. Among the English drawings sold were *On the Road to Market*, 9½ in. by 17½ in., by Birket Foster, £215. The sale of the original drawings for the cartoons in *Vanity Fair* on March 5th and three following days did not provoke keen competition. *The Paddock at Newmarket*, 1885, by Prospero, which contained portraits of King Edward VII., the late Duke of Devonshire, the Earl of Rosebery, and others, brought £89 5s.; *The Gladstone Cabinet*, 1883, by C. Pellegrini, £42; and a *Portrait of Lord Lonsdale*, by Leslie Ward, £42. Some of the individual portraits realised as little as 10s. 6d. each. In the disposal of the collection of modern pictures and drawings of the late Edward Atkinson, Esq., on March 9th, the following were among the principal items, all the subjects enumerated being oil-paintings:—*A Cornfield near Goring-on-Thames*, 31½ in. by 51½ in., by Vicat Cole, £388 10s.; *Harlech Castle, North Wales*, 22½ in. by 32½ in., £325 10s.; and *A Welsh Farm*, 13 in. by 17 in., £273, both by David Cox; *A Flood on the Wye, subsiding*, 25½ in. by 47½ in., by H. W. B. Davis, £157 10s.; *Gone to the Wars*, 18½ in. by 24½ in., painted 1876 by Thomas Faed, £131 5s.; and *On the Coast*, 19½ in. by 13½ in., by the same, £131 5s.; *The Sea-Bird's Home*, 35½ in. by 27½ in., by Peter Graham, which, in the Mendel sale of 1884, realised £393, now fell to a bid of £115 10s. B. W. Leader's *Hedgerow Elms on Hillock's Green*, 47½ in. by 71½ in., exhibited at the Royal Academy, 1885, also probably cost the late owner considerably more than the £399 obtained for it. Henry Moore's *A Summer Squall off Nare Head, Cornwall*, 21 in. by 30 in., brought £141 15s.; and *On the Dordegne*,

Fosters — more especially the comparatively small examples — seem to retain their popularity. At the sale of drawings and pictures from various sources sold by Messrs. Christie on March 11th, the highest prices were obtained for some water-colours by this artist. *Arundel*,

the companion *Winter: Children Feeding Birds*, 9½ in. by 14 in., £168. Among other works sold on the same day were a drawing, *Environs of Girgenti, from the Banks of the River Drago*, 22 in. by 48 in., by T. M. Richardson, 1863, which realised £183; and an oil-painting, *Flowers of June*, 24 in. by 18½ in., by Frank Dicksee, exhibited at the Royal Academy, 1909, £130 10s. In a sale of old pictures and drawings, sold by the same firm a week later, many of the works included came under the category of doubtful, and the prices obtained in most instances showed that the purchasers were not inclined to give the works the benefit of the doubt. Among the more important lots were *A Woody River Scene*, panel, 11½ in. by 15½ in., by P. Nasmyth, on the Bank of a River, panel, 12½ in. by 16½ in., by P. Wouverman, £220 10s.

Queen Victoria, if not a great artist, might probably have been able to earn her living by the pencil if circum-

stances permitted. Her late Majesty studied under Sir Edwin Landseer and James Holland. Nevertheless, it may be presumed that her hand was not without some success. A drawing, 7½ in., which was sold by Messrs. Christie on March 16th, and realised £13 13s., was in its association with royalty. The drawing had formerly been in the collection of the late B. G. Windus, Esq. A number of works from the same source, and from the collection of G. P. Wall, Esq.,

came to light on the same day. Among these were some interesting oil studies for larger pictures by Sir John Millais. *Isabella*, panel, 8 in. by 11¼ in., brought £147; *Mariana*, panel, 5½ in.

by 7½ in., in

The Barbarigo Palace, Venice (painting), circular, 19 in.

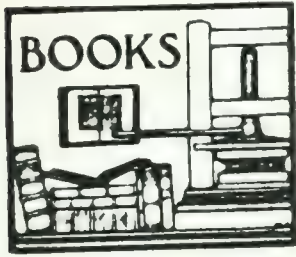
the late C. L. Eastlake, Esq., and from other sources,

fell to a bid of £546. *Mount Helicon*, 38 in. by 52 in., by Claude, formerly in the Wynn Ellis Collection, a doubtful recommendation, brought £189. An interesting *Portrait of Johan de Meun*, author of *The Romaunt of the Rose*, panel, 16½ in. by 12 in., brought £1,071, which was considerably more than Sir William Farrer gave for it. *A River Scene: Stormy Weather*, panel, 19 in. by 26 in., attributed to Rembrandt, realised £210. Of the Italian School, a *Portrait of Ottavio Amalteo*, 43 in. by 38 in., by Leandro Bissano, brought £178 10s.; *The Madonna and Child with Saint John*, circular panel, 42½ in. in diameter, by Sandro Botticelli, and formerly in the Fuller Maitland Collection, £756; *The Magdalen*, 64½ in. by 17½ in., by Moretto da Brescia, £210; a *Portrait of Francesco I. de Medici*, 31½ in. by 25½ in., by A. Bronzino, £210; *The Madonna and Child with Saints*, a triptych, panel, centre-piece, 61 in. by 29 in., by Raffaellino del Garbo, £420; *Portrait of a Monk*, 22 in. by 19 in., by G. B. Moroni, £220 10s.; *A Pietà*, 38½ in. by 51½ in., by Andrea del Sarto, £525; *Saint George and the Dragon*, panel, 21 in. by 30 in., by Luca Signorelli, £462; and *The Raising of Lazarus*, 40 in. by 55 in., by H. Tintoretto, £483. Among the miscellaneous properties were *An Extensive Landscape*, 26½ in. by 38½ in., by Jan van der Meer of Haarlem, £315; *The Madonna and Child with Saints*, panel, 58 in. by 57½ in., by Carpaccio, £325 10s.; *Portrait of a Young Girl in green dress*, 27 in. by 20½ in., by P. Moreelse, £231; and *The Madonna, in red dress and green cloak, supporting in her lap the Infant Saviour*, 17½ in. by 11½ in., an interesting picture catalogued as belonging to the Umbrian School, £504. In the Eastlake Collection: A. Cuyp, *A Landscape, with two peasants under an oak tree with sheep and cattle*, panel, 23 in. by 19½ in., brought £262 10s.

On March 30th Messrs. Christie disposed of a number of pictures and drawings from various sources. The collection was wholly of modern work and equally representative of British and foreign artists. Among the oil paintings by the latter were three Corots, of which *The Towing-Horse*, 73 in. by 8½ in., brought £168; *A Landscape, with a building, figure and cows*, 10 in. by 14½ in., £199 10s.; and *A Landscape, with a building and figure: Evening*, 9½ in. by 13½ in., £199 10s. Three examples of H. Fantin-Latour, *Peonies in a glass bowl*, 15 in. by 13½ in., *Spring Flowers in a Vase*, 15 in. by 12½ in., the latter being dated 1869, and *A Bunch of Wild Flowers*, circular, 12 in. diam., brought £325 10s., £199 10s., and £152 5s. respectively; *Returning from Church*, panel, 14½ in. by 10½ in., by J. Israels, £178 10s.; *Landing and Selling Fish, Scheveningen*, 25½ in. by 40½ in., by B. J. Bloomers, £114; and *Selling Fish, Fisherywoman*, 22 in. by 36 in., by D. A. C. Artz, £273. *A Town on a River, with a bridge and boats*, panel, 9½ in. by 10½ in., by J. Maris, £367 10s.; and a *Duck and Ducklings*, 11 in. by 8 in., by W. Maris, £336. Among the English oil paintings the only example that attained a good price was Sir W. Q. Orchardson's *The Protector*, 32 in. by 46 in., painted in 1873, which realised

In the Sale Room

IN the collection of works on the fine arts belonging to the late Mr. Lesser Lesser and the late Mr. Herbert Henry Lesser, sold by



Messrs. Christie on March 20th, were a number of books which, though neither specially rare nor valuable, were interesting to picture-lovers as forming part of a dealer's working library—the works he

keeps by him for constant reference. Among these may be included the following:—*History of the Works of Sir Joshua Reynolds*, by Algernon Graves and W. V. Cronin, 4 vols., 8vo, 1899-1901, £34 (this was a decidedly low price, another copy in a sale during the month bringing £47); *Catalogue Raisonné of the Engraved Works by Richard Cosway, R.A.*, by F. B. Daniel, 1890, 8vo, large paper, interleaved copy, with MS. notes, extra illustrated, £8; John Chaloner Smith, *British Mezzotint Portraits*, 5 vols., 8vo, 1878-83, £17 10s.; *Bryan's Dictionary of Painters and Engravers*, revised and enlarged by G. C. Williamson, 5 vols., 1903-5, 4to, £8 15s.; *Catalogue of the Toovey Collection*, the property of J. Pierpont Morgan, 70 plates in coloured facsimile, New York, 1901, 4to, £5 10s.; Lionel Cust, M.V.O., *The National Portrait Gallery*, with illustration of every picture, 2 vols., 4to, 1906-9, £7; *The Engraved Works of Sir Francis Seymour Haden*, an illustrated catalogue, by H. Nazeby Harrington, with 110 plates, Liverpool, 1910, 4to, £6 5s.; H. W. Lawrence and B. L. Dighton, *French Line Engravings of the late XVIIIth Century*, with 82 full-page illustrations, cloth, gilt, uncut, 1910, 4to, £4 10s.; *Sir Thomas Lawrence*, by Lord Ronald Gower, mor. gilt, uncut, 1900, 4to, £5 10s.; *George Romney*, by Humphrey Ward and W. Roberts, 2 vols., 4to, 1904, £5 10s.; Alfred Whitman, *Masters of Mezzotint*, 60 plates, cloth, 4to, 1898, £3 17s. 6d.; *Catalogue of the Rodolphe Kann Collection: The English Text*, with over 400 plates, folio, 4 vols., Paris, 1907, £5; *John Hoppner, R.A.*, by William McKay and W. Roberts, folio, 1909, £5 15s.; Percy Macquoid, *History of English Furniture*, with numerous plates in colour and other illustrations, folio, 4 vols., half mor., 1904-8, £9 15s.; *P. A. B. Widener Catalogue of Paintings forming his Private Collection*, printed on Japanese vellum (limited to 250 copies), folio, 2 vols., mor. gilt, 1895-1900, £8; and one of the finest of the New York Grolier Club publications, *The Etched Work of J. M. Whistler, illustrated by reproductions in collotype of the different states of the plates*, arranged and described by Edward G. Kennedy, with an introduction by Royal Cortissoz—1 vol. of text and three portfolios—together 4 vols., 4to (404 copies only printed), Grolier Club, New York, 1910, £52.

The third portion of the library of the late Charles Butler, Esq., which was disposed of on March 18th, 19th and 20th at Messrs. Sotheby's, comprised 660 lots, and realised £6,184 6s. 6d. The most interesting items

disposed of consisted of early service books, both printed and in MS., and early productions of the English and Continental presses. There were also a number of county histories, bibliographical works, and books on the fine arts, but these for the most part were neither rare nor valuable. Among the MS. were: *Antiphonale Romanum*, illuminated, late XVth century, on vellum, 183 leaves, 25 in. by 18 in., enriched with 26 large historical miniatures and 210 decorative scroll initials, on gold ground, etc., £221; and a Persian MS. of the *History of the Emperor Baber of Hindustan*, ascribed to the eighteenth century, and written on native paper, containing upwards of 500 leaves, 10½ in. by 6¼ in., and decorated with 90 full-page illuminated paintings and over 40 smaller ones, £295. Of printed works the following may be noted: *Aristoteles Opera Graece*, 6 vols., *editio princeps*, slightly wormed, in old French mor., gilt, by Derome, folio, Venet. Aldus, 1495-8, £56; a large copy of the rare second edition of the *Chronicles of England*, sm. folio, printed by Caxton, and issued by him at Westminster, October 8th, 1482, a couple of years after the first edition, brought £115. All the known copies of this edition, of which only half a dozen are recorded, are imperfect, and this was no exception, having 15 out of the 182 leaves missing, and several other defects. Ch. Jos. Dorat, *Fables Nouvelles*, with the plates and vignettes after Marillier, 2 vols. in 1, old French red mor., 8vo, Paris, 1773, £31; Gawin Douglas, *Virgill*, first edition, black letter, sm. 4to, London, 1553, wanting the extra leaf in sheet x., and slightly mended, £28 10s. A Franco-Flemish, late fifteenth century, finely illuminated MS. *Book of Hours*, on vellum, 160 leaves, 7 in. by 5 in., and containing 11 large arched miniatures, full of detail, and surrounded by elaborate borders, and 24 historical miniatures of saints, etc., was inscribed with the information that it was the identical one used by Mary Queen of Scots on her scaffold. Neither the auctioneers nor the company in the sale-room placed any credence in this legend, however, for the £165 which the work fetched was fully justified by the beauty of its workmanship apart from any historical associations. The other MS. Horæ, of which there were nearly a score, brought prices ranging from £4 4s. to £90. Among the printed examples were several with the illuminated work by Germain Hardouin; of these, one printed on vellum, long lines, 28 to page, with Hardouin's device of the Rape of Proserpine on title, skeleton man on reverse, and numerous woodcuts and ornamental initials, etc., in contemporary French binding of oak boards and red leather, 8vo, Paris (Almanack, 1500-1520), brought £44; and another in Latin and French, also printed on vellum, long lines, 29 to page, numerous woodcuts, etc., 8vo, Paris (Almanack, 1507-1520), brought £59; a third Horæ issued by Simon Vostre, and measuring 9¾ in. by 7¾ in., 32 lines to a page, printed within woodcut borders of biblical subjects, etc., 24 full-page woodcuts, etc., 4to, Paris (Almanack, 1508-1528), brought £54. By far the highest price of the printed Horæ was realised by a remarkably good copy of the sm. 4to edition, issued in Paris, January 17th, 1525, with

the leaves enclosed within woodcut arabesque borders, by Geoffrey Tory, the woodcuts being entirely free from colouring; this brought £197. An English fourteenth-century decorated MS. missal, on vellum, 8½ in. by 5½ in., 478 leaves, with illuminated initials on borders, sold for

and £140—the former of these, ascribed to the fourteenth century, contained 142 leaves, 7½ in. by 5½ in., with 6 large illuminated initial miniatures and numerous smaller ones; the latter contained 141 leaves, 14½ in. by 9 in., every page having numerous illuminated initials and marginal decorations; the bulk of it was fourteenth-century work, but additions had been made in the sixteenth century; this psalter formerly belonged to William Morris. Of secular works one of the most interesting items was a copy of the large paper edition of *Paul et Virginie*, 4to, Paris, Didot, 1806, with the plates in three states, the first state finely printed in colour by Langlois, bound by Simier, and with 6 pages of the original MS. in the autograph of Saint-Pierre inserted at the end;

remarkable for the high prices realised by modern work.

etchings were in the greatest demand, but purchasers also showed a rising inclination for mezzotints printed in colour, after the works of the English

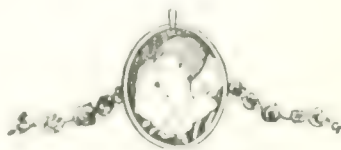
Christie's on March 12th, plenty of examples of both

several by S. E. Wilson attained remarkable prices for works only published two or three years ago, and not

were *Nina*, after Greuze, £44 2s.; *Lady Smyth and Children*, after Reynolds, £31 10s.; and *Lady Hamilton as "Nature,"* after Romney, £27 6s. Of other modern plates the following are among the most noteworthy, all being artist's proofs, and printed in monochrome, unless otherwise stated: *Boy with Rabbit*, by J. C. Webb, after Raeburn, £7 7s.; *Lady Caroline Wrottesley*, after Hoppner, £13 15s., and *Pinkie*, after Lawrence, £26 5s., both by Norman Hirst; and *Mrs. Clay and Child*, in colours, by A. Hewlett, after Romney, £12 12s.

Among the older mezzotints sold during the month, the highest price was attained by a first state impression of *Miss Frances Woodley (Mrs. Banks)*, after Romney, by J. Walker, which, at Messrs. Christie's on March 12th, realised £609. At the same sale were the following: After Reynolds: *The Affectionate Brothers*, by F. Bartolozzi, printed in colours, £84; *Lady Catherine Pelham Clinton*, by J. R. Smith, 2nd state, £94 10s.; *Lady Bampfylde*, by T. Watson, £105; *The Duke of Leinster*, by J. Dixon, 2nd state, £35 14s.; *Warren Hastings*, by T. Watson, 1st state, £99 15s.; and *The Countess of Salisbury*, by V. Green, 2nd state, £147. Among works after Hoppner were the following: *Domestic Happiness (Lady Anne Lambton and Family)*, by J. Young, printed in colours, £152 5s.; *Mrs. Whitbread*, by S. W. Reynolds, printed in colours, £178 10s.; and *Countess Cholmondeley and her Son*, by C. Turner, 1st state, £162 5s.; *Saturday Morning*, after Bigg, by T. Burke, printed in colours, £52 10s.; *Lord Sunderland and Lord Charles Spencer*, after Cosway, by W. Barney, open-letter proof, £78 15s.; *Ozias Humphrey*, after Romney, by V. Green, 1st state, £35 14s.; *Miss Farren*, after Lawrence, by F. Bartolozzi, in bistre, £42; *Mrs. Fitzherbert*, after Cosway, by I. Conde, printed in colours, £105; *Lord Nelson*, after L. F. Abbott, whole length, by W. Barnard, printed in colours, £84; *Blind Man's Buff*, by W. Ward, £54 12s., *Children Playing at Soldiers*, by G. Keating, £46 4s., and *Children Nutting*, by E. Dayes, £44 2s., all three open-letter proofs and after Morland; *What You Will*, by and after J. R. Smith, £50 8s.; and *Nature (Lady Hamilton)*, by the same, after Romney, 2nd state, £86 2s.

During the month the following were sold at Messrs. Puttick's:—*Mrs. Fitzherbert*, by Conde, after Cosway, printed in colours, £157 10s.; *The Daughters of Sir Thomas Frankland*, by W. Ward, after Hoppner, £168; *View of Fort St. George, with City of New York from the S.W.*, by J. Carwitham, in colours, £61 19s.; *Les Bonnes Amica*, by De Seve, after Mallet, in colours, £36 15s.; and *The Wanderers Found*, by and after J. R. Smith, in colours, £31 10s.





EARL JACOB'S OAK ROOM

HOWELL HALL, E. SUSSEX

Painted by J. G. Smith, Esq., King Street, St. John's, N.W.



NEXT to the Royal Academy, the Royal Society of British Artists hold what is perhaps the most catholic of our current art exhibitions. In the Suffolk Street Galleries, if one does not anticipate any single phase of art being fully represented, one can at least rely upon seeing good samples of many phases. Thus the present exhibition includes examples which

The Royal Society of British Artists

range from the prettiness and pettiness of mid-Victorianism to the garish obtrusiveness of Post-Impressionism—a wide scope, for between the two extremes lies all that is best in modern art. Post-Impressionism may be defined as a highly artificial affectation of extreme simplicity. Take away the artifice and the affectation, and the result is that largeness of feeling which forms the best groundwork of decorative effect. To this style of decorative art belongs Mr. Alfred Hartley's *Sky and Upland*, a rendering of cloud-forms passing over the

crest of a moor, expressed with elementary simplicity by almost flat washes of colour, yet suggesting the weight, volume and movement of the floating masses of vapour. Grouping the smaller clouds, which are almost all in shadow about a huge sunlit cumulus cloud, and contrasting their warm whites, yellows, and greys against the deep blue of the sky and vivid green of the moor, Mr. Hartley has achieved a piece of rhythmic decoration



Mr. J. Simpson's *After the Ball* is intensely clever, but lacks conviction. The subject is a young woman in a décolleté short-skirted costume, lying on a sofa, on the back of which her attendant cavalier is leaning. The modelling of the principal figure is superbly suggested in a few sentient touches, all except the further arm and face. The former is flat, the latter too crudely brushed in, the brightly coloured shadows under the eyes not being accounted for by any reflection. One must object, too, to the plate of impossibly crude green fruit which now

LADY TWISDEN BY FRANCIS COTES AT SHEPHERD BROS.' GALLERIES

intrudes itself so frequently into Mr. Simpson's pictures, that it might almost serve in lieu of his signature. These are affectations rather than failings, and the brilliancy of the remainder of Mr. Simpson's performance—his harmonizing of the garish-flowered pattern of the sofa rug with the vivid green of the lady's dress, and the sentient quality of his brush work—leads one to hope that we may soon see a picture from his hands which is not merely clever, but great. Mr. L. Burleigh Bruhl's *Water Tower, Dordrecht*, is an effect chiefly conceived in blue and white, the azure sky flecked with clouds being reflected on the shimmering water below. It is a simple, unforced rendering of nature, handled with breadth, and, though bright in colour, reposeful. *Romance: The Border Castle*, by Mr. Fred F. Foottet, can only be regarded as an eccentricity; the coloration is limited to blue, green, and white, and the pigment placed on the canvas in a multitude of small blobs, which give a texture to the painting resembling Berlin-wool work. It is not essential that art should imitate nature; but it ceases to be art when it neither reproduces nature nor attains decorative effect, both of which failings are exemplified in Mr. Foottet's work. He would be well advised if he directed his talents to more conservative methods of painting. Messrs. Denys G. Wells, Hely Smith, and John Muirhead are all represented by work worthy of more than passing notice, and the monumental simplicity of Mr. D. Murray Smith's *A Canal Bridge* should not be overlooked. The portrait of the *Dean of Durham* in his robes as Chancellor of the University of Durham, by J. W. Schofield, is a characteristic rendering of a sensitive and refined personality. The *Wool Bridge*, by Mr. Fred Whitehead, is marked by some beautiful painting of stone-work, while Mr. Frank O. Salisbury's portrait of *Mrs. Henry Holloway and her daughter Phyllis* is one of the artist's successes, being painted with knowledge and well modelled and composed. *The Window*, by Mr. Denys G. Wells, is an instance of the traditions of the old Dutch school transferred to modern life and reinvigorated and informed by the teachings of modern art. There is the same truthful and painstaking realization of detail, but Mr. Wells has painted it with due regard to its environment and lighting, using the latter to compose his picture and draw the spectator's attention to where he wants it to be directed. Mr. T. Hodgson Liddell's *Winding Cree* is one of the most ambitious and successful of his efforts; it represents a broad expanse of sand-covered estuary almost surrounded by

vivid, and well harmonized. Two portraits by Mr. P. A.

Mrs. Hubbard Macfall, are painted with delightful ease and freedom. The former is, perhaps, the more attractive, the vivacious yet somewhat enigmatical expression of the subject being rendered with considerable allure, and the colour scheme thoroughly happy. In *Mrs. Macfall's* picture the daring contrast of the blue scarf against the rich auburn hair of the subject is perhaps a little violent. Sir

invested with that feeling of reposeful beauty which constitutes the great charm of the English countryside. Not a literal transcript from nature, but an idealised interpretation of it, it is fully satisfying, if one excepts the too summary rendering of a tree-trunk in the immediate foreground, which jars somewhat obtrusively on the eye, and would be improved by being amplified. Sir Alfred's water-colour of *Greenwich Observatory* is bubbling with vivacity and movement, full of colour, and cleverly focused and balanced. Among other works which should be mentioned are Mr. H. Trier's *Thames from Greenwich*, with its fine sky; a pleasing portrait of *Miss Marjorie Hannay*, by Mr. Hal Hurst; *The Glacier*, by Mr. E. W. Christmas, and *The Master's Daughter*, by Mr. Frederick Whiting, a strong and sentient piece of portraiture, decorative in its effect.

THE one-hundred-and-third exhibition of the Royal Institute of Painters in Water-Colour (Piccadilly), if

it contains no works of exceptional quality, at least presents a more varied and interesting aspect than has been the case during the past few years; an improvement which is probably as much owing to judicious hanging as to the higher general quality of the work shown. In the first room, which is largely given over to cabinet examples, Miss I. L. Gloag's *The Toilet*, a nude study, showed good colour; Miss Mary S. Hagarty's *A Green By-way*, a pleasantly decorative feeling; and Mr. Frank Spenlove-Spenlove's *Kentish Meadows*, his characteristic breadth and breeziness. This artist is also represented by three other examples, all variants of the same theme, and painted in a similar mood—representations of scudding cloud and wind-swept trees in the dead season of the year, when nature is most sombre and grey. The description sounds dismal, but the drawings are not so, for Mr. Spenlove-Spenlove uses the dark tones of the vegetation as a foil to emphasise the light greys and whites of his clouds, and invests his work with a feeling of brightness and animation. In his most important example, *The End of the Year*, the sky seems to have been overworked, the surface of the paper being rubbed. Mr. Moffat Lindner's *The Dawn: Venice* gives an aspect of the city differing from that presented in the restrained canvases of Canaletto or the glowing visions of Turner. Mr. Lindner's city rises white and ghost-like from a colourless sea; the effect is wonderfully delicate and ethereal. In *The Maus at Dordrecht* the artist introduces more decided colour, attaining a result which, though equally subtle in its gradation of tone, is more conventional. *In Other Days* is a clever sketch by Mr. N. H. J. Baird, and Mr. H. Cammer's *Hot Afternoon* is bright and pleasant in tone. Mr. George C. Haité has harmonised a medley of strong, bright and vivid colours in *The Old Corner Shop: Venice*, gorgeous with fruit and flowers, but the picture as a whole wants its interest more concentrated and focused. *The River through the Sand-dunes*, by Mr. George Cockram, is an example of the employment of body-colour to attain

breadth and evenness of tone, a method which, attaining its highest development in some of the works of Fred Walker, was more employed a few years ago than now. Its faults, heaviness and want of transparency, are avoided in capable hands, and are totally absent from Mr. Cockram's work, which, however, despite its pleasing colour and sincere feeling for nature, is a little lacking in interest. Eight varied but characteristic examples represent the art of the late J. Aumonier, whose loss will be deeply felt in the Society's exhibitions. *Evening* is an impressive effect of blue-green moorland fronted by a harvest-field, low-toned in the evening shadows, under a sunset sky.



THE WINDOW

BY DENYS G. WELLS
SOCIETY OF BRITISH ARTISTS

AT THE ROYAL

This is admirable in colour and tone, and is surcharged with the poetical feeling which distinguished even the slightest of Mr. Aumonier's efforts. A very delicate and tender impression of silvery fog-laden atmosphere is the *Early Morning Mist*, while a piece of strong fresh colouring is afforded by the small *On the Cornish Coast*. Mr. Dudley Hardy in his *Allah Akbar* shows a greater restraint in colour and technique than is usual with him. It is a satisfying piece of work, yet hardly a moving one, for the figure of the Eastern worshipper kneeling in the pillared colonnade of a palace and fronting the rising dawn, though fitting in perfectly with the general arrangement of the picture, is not on a sufficiently impressive scale to dominate it. *Autumn in Glen Conan: Ross-shire* is a sincere and closely studied transcript of nature by Mr. Ernest E. Briggs, in which the feeling of the cold atmosphere of a cloudy autumnal day, with its glimpses of wan sunlight, and its power of making distant objects appear near and distinct, was faithfully reproduced. The delicacy of Mr. George S. Elgood's *A Brave Old House: A Garden full of Trees* would have been better appreciated in a less crowded exhibition. Mr. Albert H. Collings's highly wrought *Brown Study*, the title of the drawing being a pun on the brown dress of the pretty girl in Puritan costume, who forms its theme, and her meditations, is pleasing and well drawn. The same criticism would apply to Mr. W.

H. Margetson's *The Nightingale's Song*, another single-figure subject, in which, however, sincerity is largely sacrificed to effect, for little or no attempt has been made to realise the flesh-tones as they actually would appear in moonlight. A better representation of moon-light, though this time in landscape, is Mr. Alex J. Mavrogordato's poetical *Assisi from the Valley*. Sir James D. Linton's *The Petition*, though offending against the most modern art ideals, being anecdotal, full of elaborate detail, and painted with a frank desire to record everything that can be recorded, is, judged from the standpoint of the artist, an excellent and scholarly piece of work. One's feelings are not

stirred by it as much as they would be by a more emotional piece of painting, but it possesses the impressiveness of a historical document. Mr. C. Hilliard Swinstead's *A Summer Reverie*, though guised as a fancy subject, is in reality a highly wrought portrait of a pretty girl and her dog, seated near the foot of a cliff under a summer sky. The drawing is atmospheric, the coloration delicate and well harmonised, but yet the whole effect is a little insipid. One would forgive the painter showing less accomplishment in his art so long as he put some more personality into his work. Mr. Walter Langley's two drawings, *A Cornish Fishwife* and *Mending the Quilt*, are characteristic—too photographic, perhaps, in their close imitation of the unessential, yet redeemed from commonplaceness by their sterling sincerity, close observation of character, and unaffected handling.

Mr. John R. Reid was a pioneer of strong colour and vigorous technique when many of its present-day exponents were in their cradles. His *Old Canal, Bruges*, and *Ben Ann, The Trossachs*, more than hold their own by these qualities in the present exhibition. His work impresses one as being painted with conviction, the frank statement of a man who knows what he sees, and sets it down without undue strivings after merely pretty effects. *The Four and Twenty Elders*, by Mr. Henry J. Stock, is an attempt to paint an unrepresentable subject. Blake might have suggested it, but Blake was a visionary whose

figures were never conventional enough to intrude the aspects of everyday life into his themes, where-

figures are those of ordinary men

dignified in aspect, but still suggesting little of the transfigured existence of the inmost

Exhibition of Old Masters

The exhibition at the King Street, St

that worthily perpetuates the high traditions of this

visit without en-

without a fuller appreciation of the wealth of talent shown by the earlier members of the English school. Of the greater artists a portrait of *Captain Delaval* represents Sir Joshua Reynolds in his earlier period, shortly after his return from Italy. A dignified and characteristic example of the artist, it is in excellent condition, the colouring being quite unfaded, with the

in a charming little landscape finely composed and lighted, where a *Landscape*, by Richard Wilson—a lake scene—shows why this artist, who by modern critics is placed on a lower level than Gainsborough in landscape art, was esteemed by most of his contemporaries as the

agent this painting no such failing could be urged. It was strong, simple, and broad in treatment, beautiful in tone, and altogether as fine an example of him in his best moments as one could wish to have. Another work, the *Portrait of a Nobleman*, by the same artist, recalls the fact that Wilson, until he went to Rome in his thirty-sixth year, was a portraitist only, discovering the true bent of his talent by an accident. Edwards declares that "he drew a head



equal to any portrait painter of his time," and if the time be confined to the period he actually practised in the art, this work justifies the praise of the author of the sequel to Walpole's *Anecdotes of Painting*, for it is a dignified and manly conception, not lacking in decorative feeling, but well fitted to hold its own against the works of contemporary fashionable portrait painters, such as Richardson or Hudson. Another interesting portrait, also of a nobleman, of this time of one whose identity is known, *William Mansfield*, is by Sir John Wootton, who had the misfortune to be the

instructor of Raeburn. Misfortune one must term it, because ever since then posterity has delighted to decry his talents, so that those of Raeburn may appear more resplendent by contrast. This painting betrays the influence of Allan Ramsay, Martin's master, though the richness of some of its colour may well be traced to the inspiration of Reynolds. The portrait was a favourite one of the artist, for he repeated it more than once, and engraved the full-length version of it in line. George Jamesone's presentment of *Archibald Campbell, Marquis of Argyll*—one will restore the contemporary spelling of the title—is interesting less on account of its technical merits than as recalling to memory the person of the great Highland noble, nicknamed Gillespie Grumach, or the grim, who, after crushing Montrose and bringing about his execution, suffered a like fate under James II. No such apology is needed for the portrait of *Lady Tweisden (née Elizabeth Walton)*, by Francis Cotes, a fine example of a great artist. No one excelled Cotes in the management of silvery greys and delicate blues—colours which predominate in the picture. The head of the subject is well painted and characterised. Her pose is a little stiff, and there is an undue emphasis of detail in the rendering

of a bunch of flowers and other accessories, otherwise the work would hold its own with that of either Reynolds or Gainsborough. An early Raeburn, *Mrs. Patrick Robertson, of Gallowfleet*, though hard and cramped in handling, in its sober sincerity of colour and acute characterisation gives promise of the painter's future greatness. There are many other interesting portraits, of which space forbids the notice, including works by Zoffany, Dobson, Lely, Kneller, and Old Stone. The *Holy Virgin and Child with*



WILLIAM MURRAY, EARL OF MANSFIELD
BY DAVID MARTIN AT MESSRS. SHEPHERD BROS.' GALLERIES

St. John, described by Smith, and accepted by the best modern authorities as the unaided work of Rubens, probably belongs to the early period of the master. As a religious work it is deficient in sentiment and dignity; but if we accept it for what it is, a portrait of a Flemish burgher woman and two children, then there is little to find fault with. The handling is restrained, but the colouring, more especially in the flesh-tones, is highly characteristic. Of landscapes, besides those already mentioned, there are two delightful James Starks, a *Coast Scene*, by James Holland, bathed in sunlight and tender and delicate in tone, and a *Scene on the Norfolk Coast*, by John Sell Cotman, distinguished by its fine sky and good colour; nor should one forget to mention *On the Normandy Coast*, by Jock Wilson—a scene such as Bonington would have delighted to paint, but handled with less delicacy and in a stronger key of colour.

THE spring exhibition at Messrs. Thomas McLean's British Masters at McLean's Galleries consisted of works by deceased British masters; those belonging to the first half of the nineteenth century being most strongly represented. This was a period of

greater import in landscape art than in portraiture or figure painting, so it was not unfitting that the first-named phase should be so strongly represented as almost to exclude the others. There were eighteen examples by John Constable, practically all of which were either studies or unfinished sketches. These were for the most part interesting as showing the consummate care with which the master studied nature, rather than as separate entities. Exception should be made, however, in favour of the vigorous

Hampstead Heath, representing a steep hillside with donkeys, which, though not carried to completion, was a well composed and suggestive piece of work. A little gem, too, was the *Landscape*, No. 3, with its silvery sky reflected on the vegetation in the foreground. *The Wooden Bridge* was a brilliant study, and *Flatford Mill*, the *Birthplace of the Artist*, and *The Village Church* should not be passed over. *The Farm*, by W. Collins, was painted with a simplicity and directness not always observable in the work of this artist, while the *Oyster Stall*, by J. Linnell, was a piece of true colour and strong brushwork. W. Müller was represented by a number of works which showed the versatility of this rapid and prolific painter, who died before he had attained a homogeneous style of his own. In *Pau* (1843) he was frankly emulative of Etty, and in *The Poisoned Cup* he recalled Bonington, though both works were suffused with the vigour of his own powerful personality. Old Crome was well represented, his *On the Marshes*, though not characteristic, being full of sentiment, his *Mousehold House*, an important and closely studied rendering of trees and foliage, and *The New Mills, Norwich*, a piece of unaffected and sterling brushwork. Gainsborough's varnished drawing of a *Woody Landscape*, a typical

example of the artist, was rather scattered in its composition. *The Mill*, by J. S. Cotman, had evidently been largely inspired by Rembrandt's work, the artist having utilised practically the same composition for a daylight effect, which, however, did not reveal the original in its poetical feeling or atmosphere. Among other works shown were examples by Morland, Stark, Vincent, David Cox, James Holland, and many others.

THE WOMEN'S INTERNATIONAL EXHIBITION, which was the thirteenth annual exhibition at the Grafton Galleries. It

"The Women's International Exhibition" very interesting—a fact, however, that

lady artists than to their practice of reserving their best works for exhibitions in which examples by both sexes are admitted. Mademoiselle Alice Ronner's *Les Roses* was an excellent example of still-life painting, though the flowers which gave their name to the picture hardly took their proper position as its principal motif, being entirely subordinated to some white china. Miss Ethel Walker showed considerable versatility of style and treatment in the half-dozen examples she contributed, the most important of which was a *Portrait of a Lady*. This, if somewhat monotonous in colour, was atmospheric and full of feeling. An minor key, but was stronger and more positive, while in *Confidences* the artist had employed a far more varied palette, the colouring being sustained and well harmonised. Mrs. Laura Knight's *Picnic* was one of her characteristic sunshiny scenes, the noonday light and and truth.

The principal group, however, was hardly worthy of the setting. In a romantic environment where Pan or a group of nymphs would not seem out of place, the introduction of a modern picnic party, more especially

of bathos. *The Dancer*, a sympathetically rendered representation of a quaint little girl, attired in white, and performing in front of a dark screen, was by Mrs. Mary

of the works in the exhibition not feminine in the sense of being weak, for the drawing and handling were firm and crisp, but feminine in its appreciation of the nature of childhood, the expression of the girl's face being rendered with an intimate sympathy that a man could hardly have attained. There was the usual group of Post Impressionist works, which now scarcely

Other works which may be mentioned were *L'Enfant*

YET another picture gallery—the latest addition to the already extended list—is the Central Art Gallery (41, Wigmore Street, Cavendish Square), which was inaugurated with an exhibition of water-colour drawings chiefly by deceased British artists and men painting in sympathy with the traditions of the older school. One of the best of the works shown was *A Scene from the Taming of the Shrew*, an effective and richly coloured example of Sir John Gilbert. *The Moor Mill, Herls*, by Harry Hine, was atmospheric and tender; a delightful little vignette, *Dunstanborough Castle*, by Birket Foster, showed him in one of his happiest and most characteristic moods; and an *Old Farm House, near Lindsell, Essex*, was a delicate and highly wrought work by R. P. Noble. Among other exhibits worthy of notice were drawings by Tom Lloyd, Sutton Palmer, E. K. Johnson, A. Thornburn, T. S. Cooper, and Hugh Carter. The gallery is tastefully mounted, and should prove an attractive resort to the many who prefer visiting bijou exhibitions instead of encountering the more exhausting demands made on eye and mind by the displays in the larger galleries.

MR. J. D. FERGUSON'S exhibition at the Stafford Gallery (1, Duke Street, St. James's) showed the fetters

which Post-Impressionism imposes on the talents of a clever and scholarly artist. There were pictures included which no one but Mr. Ferguson could have painted; there were others which could have been produced with equal facility and effect by half a hundred inferior artists. In the latter category must be included all the ultra Post-Impressionist examples—the still life and half the figure subjects which had little affinity to nature and lacked all feeling for repose or decorative effect. Furthest removed from these in style was *The Pink Camellia*, 1902, an accomplished but not particularly interesting piece of work. Best of all, however, was *The Red Shawl*, depicting a white-gowned girl in a red cloak against a background of flowers. This betrayed Post-Impressionist inspiration, but it was diluted with superb artistry, and the handling, though broad in the extreme, was carried far enough to be convincing. The result was a vivid and rhythmic piece of decoration. *La Dame aux Oranges* and *Le Manteau Chinois* were good, but not nearly so good. *Crème de Menthe*, a rendering of the grinning head of a woman of a vulgar type, was a piece of virile brushwork and fine characterisation, and *Torse de femme*, a study of the nude, showed good though summary modelling and fine colour.

"From the Far East," by Hugo V. Pederson

Drawing, by Alfred and Joseph Powell

Needlework Picture, by Mrs. Forrester-Wood

MR. HUGO V. PEDERSON, who has spent the last twenty years in the Far East, exhibited some of the



RECEPTION ROOM AT ROMANO'S RESTAURANT
DECORATED AFTER THE MANNER OF A ROOM IN HENRY IV.'S HUNTING LODGE
NOW AT THE VICTORIA AND ALBERT MUSEUM, SOUTH KENSINGTON

Current Art Notes

Bond Street, in the form of 128 pictures illustrating the places and scenes he has visited. From an artistic standpoint some of the smaller works were quite among the best, perhaps the most successful being the *Taj Mahal: Moonlight, Agra*, a symphony in blue and white, in which the witchery and glamour of moonlight were rendered with great feeling. The *Beggar Chorus, Triruvani Temple*, showed a perception for subtle and delicate colour, while *The Castle of the Maharaja of Jeypore, Amber*, was in complete contrast, the full strength of the palette being employed to give the effect of a group of buildings flooded with the light of the setting sun, and vividly reflected in the

of Needlework Pictures by Mrs. Forrester-Wood, the technical execution of which rivalled that of the old Saxon embroideries. In this instance, however, the work had been lavished on naturalistic effects, which would have been as well, or even better, expressed in water-colour with a hundredth part of the labour. Landscapes and flower subjects had been realised with such fine stitching and subtle gradation of tones that at a little distance away they look like paintings. However difficult the attainment of such a result may be, it can hardly be regarded as true art. The special sphere of needlework is decorative, not pictorial, and only in decorative design



THE WATER TOWER, DORDRECHT BY L. BURLLEIGH BRUHL AT THE ROYAL SOCIETY OF BRITISH ARTISTS

water in the foreground. A somewhat gruesome painting was that of *Self Torture*, an Indian Fakir reclining on a bed of sharp up-pointed nails. Another interesting work was a representation of the *New Year's Procession by the Emperor of Socrakarta, Java*, the only occasion during the year on which that potentate leaves the seclusion of his palace, which he does attended by a guard of women. Altogether the exhibition was one of considerable interest. At the same galleries Messrs. Alfred and Joseph Powell, father and son, showed a number of water-colours. What may be called a family likeness exists in their work, both artists seeing nature from much the same standpoint, and showing a fondness for subjects of a similar character. Mr. Joseph Powell, however, is somewhat looser and broader in his technique. Mr. Alfred Powell's *On the Tay, Perthshire*, *Carnarvon Castle*, and *The Cornfield, Bosham, Surrey*, were among the most successful of his examples shown, being distinguished by the pleasant colour and pure technique which characterises his work. His son seems likely to add to the laurels of a name which is already well known in the artistic world. Some marvels of misapplied skill were shown in the exhibition

can the full beauty of the medium be shown. If Mrs. Forrester-Wood would turn her attention to this sphere, her manipulative skill should enable her to rival some of the triumphs of the great days of the art.

IN its ordinary guise the work of Sir William Blake Richmond is refined, scholarly, and strongly academic in its feeling. In the exhibition of his paintings of Italy, Greece, and Egypt at the Fine Art Society's Galleries (148, New Bond Street), the artist was more personal in his utterance and gave us the untrammelled utterance of his varying moods. Through all the work shown, however intense and direct in its method of expression, there percolated a classical feeling which showed itself in its acute appreciation of form; so that whether the subject represented was a breaking wave, an English landscape, or the heights of a volcanic mountain, its lines were composed in rhythmical harmony. Sir William's colour, always strong and direct, showed great variety, now breaking out into a glowing brilliancy,

the mountain heights were fired with crimson and gold, and their depths merged in deep blue shadows, varying from sapphire to cool grey; and now content with more simple and sober expression, as in the blue and brown of *Mykonos from Delos*. Of the sixty and odd works shown, with the possible exception of *Eve's Dream*, a more studied and elaborate conception than the others, there was not one which did not attain a sense of lyrical utterance, the same feeling as one finds in a perfectly expressed poem.

living and dead, was held at Messrs. Tooths' galleries (155, New Bond Street). The strength of the exhibition was in the Dutch and Flemish

perhaps too sedulously cultivated, for in many of the works it results in a prevailing greyness of tone which is apt to become monotonous. This failing was less observable in the examples of the older men, who, in the instances of Israels, Bosboom, and Jacob and Willem Maris, were seen at their best. *Dutch Pastures*, a cattle subject, by the last named, was as convincing and virile a piece of work as anything in the exhibition. There was a jewel-like quality in its colour, which was intensely fascinating. J. Maris was represented by his luminous, though restrained, *Near Amsterdam*; Joseph Israels by several fine oils, which have already been noticed; his water-colour of *Evening*, from the Forbes collection, was, however, a new addition, and was marked by that atmospheric quality and depth of feeling which enabled this artist to transform the most homely subject into an epic. A characteristic example of J. Bosboom, the interior of the *New Church, Amsterdam*, was distinguished by its cool harmonious colour and free handling. Other good work was shown in the atmospheric and tenderly coloured *Mother and Child*, by B. J. Blommers, the sober but convincing *Old Farm House at Leiden*, by Th. de Bock, and *Mending the Net*, by J. Van Hulsteig, which

"Phiz", has materialized by far the largest number of the great novelist's characters. To him we owe our conceptions of perhaps half of them, and it is not too much

our memories, while those of the illustrators of the later works, like Marcus Stone or Sir Luke Fildes, enjoy no such advantage. Seymour, who shared with him the illustration of the earlier works, though their portion was very much smaller, has a more delicate touch, but his drawings have the failings of caricatures; they do not present a true aspect of life, but exaggerate its foibles and eccentricities, and thus indirectly promote the idea that Dickens's works are themselves caricatures and not accurate presentations of life. "Phiz," too, had another failing; however good he is with his masculine character-

or those of women who, like "Sairey" Gamp or Mrs. Squeers, had ludicrous traits which made them fit subjects for his pencil, he did not evolve a single beautiful or distinctive feminine type. It is in these two points that modern illustrators, working in the same field, are enabled to improve on his conceptions. One or the best of these later illustrators was the late Charles Green, R.I. His work, or at least a great portion of it, reaches beyond the bounds of the orthodox illustrator and enters the domain of pictorial art. In other words, Green, not content with embodying his conceptions in black and white, fully realised them in a series of highly wrought water-colour paintings. One uses the term "paintings" advisedly, in preference to the more orthodox "drawings," for the latter term conveys a suggestion of slowness and sketchiness; and in the water-colours of Dickens's subjects now on view at the Victoria Galleries, 123, Victoria Street, S.W., there is not a single example which has not been brought to the utmost limit of completeness. This is especially noteworthy in some of the larger and more elaborate works. The one showing *Little Nell's visit to the Racecourse* may be taken as an example. It is a picture which rivals Frith's *Derby Day* in its presentment of a motley throng, composed of many and varied types of humanity. If the painter had done nothing more, in this pretty, delicate-looking girl, older than her years, her sweet, earnest face saddened by cares she was over-young to bear, he has given us a realisation of Little Nell that one accepts instantly. In most of his other types he is equally successful: Mr. Pickwick, bland and benevolent-looking; Mr. Mantalini, in elegant deshabille; Dick Swiveller, playing cribbage with the Marchioness; Captain Cuttle and Florence Dombey; Tom Pinch and his sister, and the many others. We have met them all before, laughed at them and thought we knew them; but yet Charles Green's brush puts us on greater intimacy with them than ever before. They are no longer figments of the novelist's brain as they seemed to be in the clever but caricature-like illustrations of "Phiz," but real persons such as one might encounter in everyday life. A series of twelve of the pictures are being engraved, and the reproductions will shortly be issued in colour. As successful realisations of Dickens's characters, pictured among the actual surroundings of the period, and pictured in a most beautiful manner, they should meet with wide appreciation.

THE fine collection of drawings by Thomas Rowlandson, which were shown at the galleries of Messrs. Paul D. Colnaghi and Obach (13 and 14, Pall Mall East), should do much to raise the reputation of this accomplished artist, who is too generally regarded only in the light of a caricaturist. That he was a caricaturist first and an artist afterwards may perhaps be acknowledged, for few of his works, even among his best, lack that element of exaggeration—the accentuation of the foibles of his subjects—which constitutes the difference between a caricaturist and an orthodox artist; but Rowlandson was such a superb draughtsman, his compositions are so

happy, and his powers of characterisation and of depicting grace and beauty, when his theme afforded the opportunity, so masterly that his claims to be considered an artist of the first rank, even though in a limited medium, cannot be disputed. Among the hundred drawings assembled together by Messrs. Colnaghi, there was such a large proportion which showed Rowlandson at his best moments that it seems unfair to discriminate between them. Mention, however, should be made of *The Faro Table at Devonshire House, 1701*, which recently fetched a record price at Christie's. This is one of the most elaborate and highly wrought of the artist's works, and in its dramatic power and strong characterisation it rivals the work of Hogarth, while it transcends that artist's work in its realisation of feminine grace. Though in some of the figures introduced, such as the stout old dowager and the spectacled gentleman in the foreground, the element of caricature is predominant, in the others it is scarcely in evidence, and the presentments of the three young ladies may be accepted as types of aristocratic beauty as perfectly recorded as though they were pencilled by Reynolds or Gainsborough. Another interesting work is *The Smithfield Sharpers: or The Countryman Defrauded*, of 1787, in which Rowlandson has introduced his own portrait. His figure here closely recalls his presentment in *The Gamesters*, by Peters, where he forms one of the trio introduced and suggests that the works were painted in collusion. Rowlandson may be termed the Hogarth of the aristocracy, and in his way he was as great—and, it must be added, a more refined artist. Like Hogarth, Rowlandson frequently descended to coarseness, for the times they painted were coarse; but the bulk of his work is unobjectionable, and the vices he lashed were not so much the coarse brutalities of the common people as the foibles of the rich, a theme which allowed a great elegance of expression. He was a less serious artist than Hogarth, not attempting to reform contemporary life, but only to portray it; while the huge mass of work he produced necessitated him employing a quicker and more facile medium. Of this medium he was a master; he was a superb draughtsman, and his drawings, comparatively slight, as they seem, in the power of their line, their forceful expression, and generally fine composition, entitle him to rank among the greatest of our eighteenth-century artists.

A NUMBER of properties of more than ordinary artistic and archaeological interest are being offered for sale this month, of which several of the more important are in the hands of Messrs. Harrods Ltd. Among these is a fine old Elizabethan house in Oxfordshire, built on the site of an ancient priory. It contains a wealth of fine oak panelling and screens, and the rooms have the rafted and beamed ceilings and broad, open fireplaces which formed such picturesque features of the period. Cromwell and Milton are among the celebrated personages who were former inhabitants of the house, the latter composing several of his works in the seclusion of its

old-world gardens. Another interesting property in the hands of the same firm is a house of the Jacobean period, the main building of which bears the date of 1625, but is joined on to an older manor-house. The accommodation is quaintly arranged on different levels, while the old oak panelling and beautiful terraced grounds give the place a unique artistic interest.

MR. JOHN LAVERY, the record of whose life was recently issued by Messrs. Kegan, Paul, Trench, Trubner and Co., and reviewed in *THE CONNOISSEUR*, has been honoured with the commission to paint the portraits of the King and Queen. A collection of over thirty of this artist's works was shown at the recent exhibition at Pittsburg, U.S.A.

A NEW and richly illustrated book on *Jacobean Embroidery: its Forms and Fillings*, by Lady Ada Fitz-William and Mrs. Morris Hands, *Jacobean Embroidery* is announced for issue by the same publishers, and will be probably on the market before the present number of *THE CONNOISSEUR* appears.

THE twenty-fifth annual exhibition of modern pictures held by the South Wales Art Society will be opened by the Earl of Plymouth, President of the Society, at the New Galleries, Queen Street, Cardiff, on Saturday, May 11th. The exhibition will remain open until Saturday, June 8th, and will be available to the public every week-day from 10 a.m. to 9 p.m.

AMONG English families who have done good service in the world of art, the "Moore" of York hold an honourable place, no less than six of its members having attained distinction as artists. William Moore (1790-1851), the father, was a portrait painter of more than ordinary ability, and his five sons all inherited their father's talent. Of these, Edwin and William, junior, were art teachers and painters of considerable skill; John Collingham, a prolific exhibitor in the Royal Academy, was well known for his portraits and Italian scenes; while Henry Moore, R.A., the marine painter, and Albert Moore, the decorative artist, were among the greatest exponents of nineteenth-century art. The announcement that the York Corporation intend to organise an exhibition of the works of this distinguished family will thus be heartily welcomed by all art-lovers. The exhibition is to be opened about the third week in August. Owners of works by any of the six artists named, which they would be willing to lend to the exhibition, are requested to communicate with Mr. George Kirby, the Curator of the Corporation Art Gallery, York.

An Early English Oak Room
From Leigh Hall, Essex

The room at Leigh Hall, Essex, is a fine example of the early English style. It is a room of the sixteenth century, and the work is of the best quality. The room is a fine example of the early English style, and the work is of the best quality. The room is a fine example of the early English style, and the work is of the best quality.

It is but rarely that such pieces can be acquired, and even plain panelling from the houses of the sixteenth century is sought for.

Here, however, these exceptional masterpieces which mark the crest of the wave, are to be seen. A student of architectural history will find much to study in this room.

The mixture of Classical and Gothic ideas is here to be seen.

The work is of the best quality, and the room is a fine example of the early English style.

The work is of the best quality, and the room is a fine example of the early English style.

The work belongs to the sixteenth century, and the room is a fine example of the early English style.

and produced in the sixteenth century, and the room is a fine example of the early English style.

but, side by side with the new ideas, the old Gothic tradition survived. The people in country places, with their own sense of beauty, and their own sense of convenience, never really understood in this country, and the models of the sixteenth century were never really understood in this country, and the models of the sixteenth century were never really understood in this country.

In the time of James I. both ideas were still in vogue, and the room is a fine example of the early English style.

being anything but assured: and a glance at the drawing of the Leigh Hall room in the possession of Messrs. Spink & Son will show how successfully what was best in both styles might be blended.

Here, in fact, we have the Classic ideas of proportion: of the dividing of wall spaces with pilasters and columns (in the chimney-piece); the use of skirting,

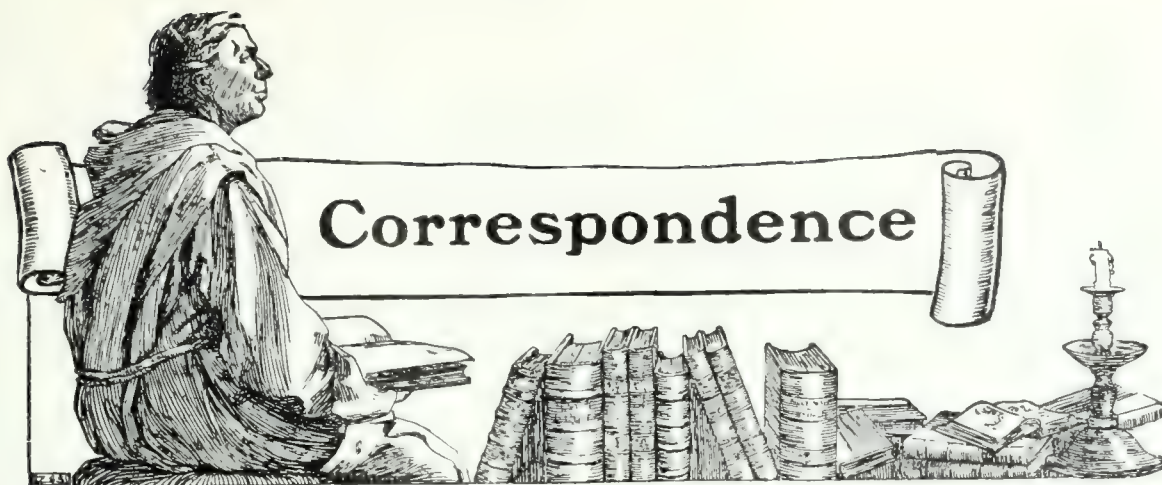
bases, pilasters, frieze and cornice: evidences in every case of no small acquaintance with Classic ideas.

But when we come to details, we are at once on other ground. The Gothic feeling for beauty of line, independent of rule, is charmingly in evidence. Note, for example, the columns and capitals in the overmantel. Here the line from the frieze moulding to the base of the column is beautiful and appropriate for the position of the column: but it is bound by no classical rule, though, doubtless, the outline of a Corinthian column was the model intended.

The artist in the craftsman here asserts himself, quite unconsciously no doubt, and the result is a thing of beauty distinctively original and English.

Another point to be noticed in the Leigh Hall room is the good honest "Joyners" work. The English have ever excelled in this branch of work. Note the beautiful panels forming the diaper pattern below the frieze. Here the moulding is one inch in width, though it looks much lighter, owing to the delicate outline, yet some of the mitres are 6½ in. long. Our modern joiners would be inclined to suggest that such work is too delicate to be serviceable: but the best answer to this objection is the fact that the work has stood—the bands and mouldings are all perfect.





Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR MAGAZINE* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR*, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Carved Wood Figures.—A5,306 (Weybridge).—Judging from the photographs, we should say the figures were Italian work of the seventeenth century. There is no particular demand for such things, and we can only place the value of the pair at approximately £10.

Dinner Service.—A5,308 (Largs, S. Australia).—Judging from the photographs, the dinner service is English ware of about eighty years of age. It may be Derby, or Spode, or one of about a dozen factories going at that time which produced ware of a very similar character, and frequently copied one another's patterns. The precise factory does not matter much, so far as regards the value, as the service is not of a highly decorative quality, or a rarity which would appeal to a collector of specimens. In England, where these large old services are fairly common, this service would fetch about £20, but it might realise a good bit more in South Australia.

Bookcase.—A5,309 (Northampton).—Your photograph shows an eighteenth-century English bookcase of mahogany. So far as we can judge without seeing it, we should say its value is about 30 guineas.

"Beauties of England and Wales," etc.—A5,314 (Redhill).—(1) Your volumes of "Beauties of England and Wales" are worth about a guinea, chiefly for the plates. (2) It is impossible for us to place a value on the edition of "La Fontaine" without seeing the books. They are valuable, but so much depends upon the condition of plates and binding.

Rockingham Tea Service.—A5,317 (Ottawa).—Rockingham china, particularly pieces with the griffin mark, is much sought for now, and well-decorated pieces fetch high prices. You do not say if all the pieces in your service are marked; assuming that only some of them are, we should estimate the value at about £18.

Guinea.—A5,328 (Bridgwater).—Your coin is probably a double guinea of the reign of Charles II., and if an average example, is worth about 50s.

Bed.—A5,329 (Chicago).—We assume the bed is of mahogany, and we should say it is French. In the absence of any history it is impossible to give a really definite opinion. The value would depend greatly on the authenticity of its past.

Books.—A5,330 (West Kensington).—None of the books you describe have any particular interest or value to a collector.

Engravings.—A5,333 (Birmingham).—Your pair of prints by Bartolozzi and Cipriani, if uncoloured, would realise about 3 guineas.

Bowl.—A5,339 (Christchurch, N.Z.).—The bowl is probably

Chinese work of the eighteenth century, done to the order of some English convivial society. Much porcelain with inscriptions, coats of arms, &c., was produced in the province of Canton, with designs copied from European designs sent out for that purpose. The punch-bowl is quite unlike anything produced at Bristol. The decoration is obviously most unusual, and it suggests that it was ordered by some eccentric person, or by a society something like the notorious "Hell-Fire Club." Such things have a vogue among a certain class, but it is impossible to fix a value.

Bowl and Dish.—A5,340 (Ottawa).—(1) The bowl you describe is certainly not Rouen faience. The mark is that of a modern Italian factory, which has not yet been considered of sufficient importance to record in any work on pottery. The inscription in Italian means "Widow Besio and Daughters," who are probably the proprietors of the works. (2) We should say the dish is modern German, in imitation of the cream ware made at Leeds and other English factories. It has no collector's interest.

"History of Surrey."—A5,364.—Your "History of Surrey," if the 1850 edition, would not realise more than 25s. to 30s.

Prints.—A5,374 (Brislington, Bristol).—We cannot give you an opinion on your prints unless you say the name of the artist and engraver in each case.

Jug and Books.—A5,377 (Sheffield).—(1) The farmer's jug is not uncommon. The printed design appears on numerous Staffordshire jugs of the latter part of the eighteenth and beginning of the nineteenth century. The form of the jug shows it to be rather later than most with this decoration, about 1830. The value is about 30s. (2) The two books would not realise more than 5s. each.

Willow-pattern Plates.—A5,378 ("Lansdowne," Dublin).—Judging from your description, none of your plates would be likely to realise more than a few shillings, as apparently they are all of comparatively late date.

Mezzotints, by J. R. Smith, after Morland.—A5,382 (Weston-super-Mare).—Your mezzotint, "Feeding the Pigs," by J. R. Smith, after Morland, if in good condition, is worth £30, and "The Country Butcher," by and after the same, is worth about £25.

"Mrs. Q."—A5,384 (Hythe, Southampton).—According to Mrs. Frankau's "Eighteenth-century Colour Prints," "Mrs. Q" was the work of William Blake.

THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT

issue, her armorial bearings would eventually merge into her husband's coat, and be borne by her children quarterly with their father's: it could not be used by any one of her maiden name except under circumstances provided for by the grant.

the presumption therefore is that she was the heiress of her father, and had no brothers living: this view, however, may be wrong, so that the original document should be consulted in order to see if the grant of arms was specially extended to include any of the grantee's paternal relations.

sent for identification represents the armorial bearings of the family of Howper, later Hooper, of the county of Devon; which

printed or. Tristram Howper of Mushbury died c. 1545, leaving a son Tristram of Blackmore, whose sons were Richard and James, both living early in the seventeenth century.

BLAIR.—The most ancient order of chivalry still extant is said to be the order of the Holy Sepulchre, but though tradition gives

the date of its origin as about the year 326, nothing is really known as to when it was actually founded. In reality it seems

undertaken for the deliverance of the Holy Sepulchre, and it became natural that those Crusaders who received their knight-hood in this Sanctuary should be called "Knights of the Holy Sepulchre." Its present constitution of three ranks—grand-cross, commander, and knight—dates from 1868, when Pius IX. published new statutes for the order.

DORMAN.—The sketch of the coat of arms on your old pewter plate represents the heraldic insignia of the town of Woodstock, co. Oxford, and is thus described: *gules the stump of a tree*

proper leaved vert; supporters, two savage men proper wreathed about the head and loins with oak leaves vert and bearing on the shoulder a club proper.

BOWLY.—The crest engraved on your silver plate is that of the family of Macdonell of Glengarry—a raven proper perching on a rock *gules*—motto, *Craggan an fheithik*, meaning, "the rock of the raven." As the initials "A.I.M." appear on one of the pieces, an examination of the pedigree of this family might reveal the original possessor.

AMERICAN PEDIGREES

All Americans interested in their English Ancestry will be glad to hear that the "Connoisseur" has been fortunate enough to retain the services of a Genealogist who has made a special study of American pedigrees, and has compiled a list containing clues to English descent of several hundred American families. The full list represents the labour of years, as most of this valuable information has been extracted from the body of various records that are generally not indexed, and when they are, in the majority of cases it is under some other surname. From this it will be seen that its value cannot be over-estimated. A ten years' search might not bring to light records from which any of these were taken. The period is chiefly that of the Pilgrim Fathers, but some names of a later date are to be found.

We shall be very glad to hear from any who seriously desire to trace their English Ancestry.

Below is a short list, covering the letters A and B, of some of the families referred to above. We hope to complete the list in a few months. If correspondents fail to see a name in which they are interested, it does not necessarily follow that we have not got

H M

ADAMS, James and John, New England.

ASTWOOD, John, New England.

AWELLER, John.

BALLER, John, Virginia.

BALGH, William, Virginia.

BELLISCOMBE, John, New England.

BISSET, George, Rhode Island.

BOND, Nicholas, New England.

BRAMES, Jacob, Virginia.

BRIGHT, William, Rhode Island.

BROADHURST, Henry, Virginia.

BROWN, Francis.

BROWN, Nicholas, Virginia.

BROWNE, Adlen, Rhode Island.

BROWNE, Nchemiah, America.

BULL, Henry, Rhode Island.

BERNETT, William, New York.

BERT, Hugh, New England.



Portrait of the Duke of Orléans, Louis Philippe
1773, by Jean-Baptiste Greuze
18th century

Pottery and Porcelain

The Collection of Slip Wares formed by Dr. J. W. L. Glaisher, F.R.S. By G. Woolliscroft Rhead

IN any consideration of the picturesque slip wares of the seventeenth century, the following facts must be kept in mind, viz., that they were the productions of uninstructed peasants, working mainly for people of their own class; that, so far as their decorative motifs were concerned, they were the spontaneous expression of the artist's own personality, owing practically nothing to tradition, and that, therefore, they have that freshness and naïveté characteristic of all primitive art.

It is pretty certain that the more ornamental tygs, dishes, etc., which we admire, were not the staple production of the various potters, but were for the most part exceptional pieces made by the men who supplied the bread-pans, wash-bowls, and other useful wares of the period. It is extremely probable that many of these men combined the business of farming with that of potting, employing the ordinary clays ready to hand; kilns still exist on small farms in various parts of Staffordshire, notably in the neighbourhood of Badderley Edge. In Sussex, also, there

are potters who make various ornamental wares and farm land on the same homestead. Moreover, the practice of combining these two callings was not confined to this country, as we find similar evidence in different parts of France, where farm hands are at the present time to be seen making butter-pots on a primitive wheel, using a simple oven, with wood as the principal fuel.

The slip method, *i.e.*, its seventeenth-century development, began by the practice of stamping various devices first on the clay itself, and afterwards in a different coloured clay applied to the ware. This was an old method; clay stamps of the fourteenth century appear in the British Museum.

The dates commence with 1611-12, and first appear stamped in a panel, usually accompanied by a smaller panel with initials. Dr. Glaisher has a yellow three-handled, double-looped tyg, with "T. L., 1621," and various ornamental devices also stamped.

The fine Wrotham tyg (illustrated) is similar in shape, but of a much later date, 1654, and shows



FOUR HANDLED TYG

WROTHAM

G. R., 1654

method. It bears the initials
constantly on Wrotham pieces

The remarkable candlestick with
five sockets (illustrated) bears the

A similar specimen, but much
less interesting, having only one

in the British Museum collection,
and is inscribed "G. R., S. A. S.,
1651." A third example, also
with a single socket, is in the
Victoria and Albert Museum,
and bears the date 1649, but has
no initials.

The foregoing, together with
the two-handled posset cup (illus-
trated) bearing the date 1695,

examples of the class of ware
made at Wrotham between the

Glushier has a late example
inscribed "W. F. Kemgin," with
the date 1739, showing that production was continued
to that date.

Various speculations have been made as to the
origin of this slip industry in an out-of-the-way part



parts of the country, and that in
each instance local clays were
used.

The curious three-handled,
treble-looped tyg, of which two
views are given, was obtained at
Primingham, Norfolk, and was
probably made in this district.
It is an instance in which the
method of stamping barnacle-
like ornaments on the body of
the ware is carried to its utmost
limit. It bears the initials
"T. B." and "I. B.," with the
date 1632.

A few pieces occur in different
collections of ware having a
greenish tone, the decoration
consisting of applied strips of
clay notched at intervals, said
to have been produced at Fare-
ham, Hants. A posset pot,
minus its cover, appears in the
British Museum collection, and
is dated 1706. Dr. Glaisher's
example (illustrated), dated 1711,
shows the pot *with cover complete*.

This method of applied strips of clay was, however,
an older one, and is seen in the covered posset pot
with voluted handles and cover (illustrated). This is
glazed in a rich reddish brown, and has incised
ornaments, and the inscription, "A. T. 1684."

The four-
handled chris-
tyg, with
incised
decoration, was
probably made
in Wiltshire.

A similar piece
occurs in the
Salisbury Mu-

round the rim
the well-known

gest of the
barley-corn,
glad Ham I the
child is born."

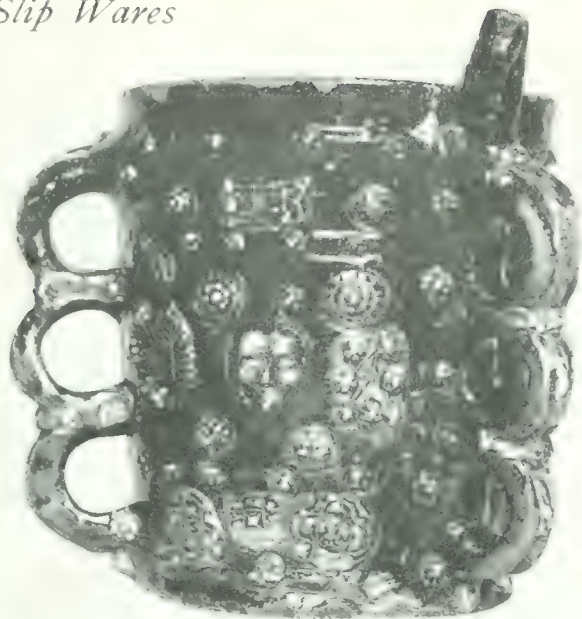
Another ex-
ample of this
incised work (in



potter was s. t.



THREE-HANDLED TYG



TWO VIEWS

"T. B., I. B., 1682"

this instance confined to inscription) is the three-handled pot with "1770 Pot Maker ^{Ritcherd Murrells} Josuph Rippingel"

It is interesting from the fact of its being an extremely rare instance in which the maker actually describes himself as a potter.

The whole story of art resolves itself into the setting up of a convention by a mind stronger than the average and imposing itself on others of less

power following in the same track, that convention, lasting for a longer or shorter period, to be in its turn supplanted by another of a different character and brought about in a similar manner to the preceding one. This is precisely what happened in the case of the slip wares of Staffordshire, the character of which is more or less dominated by the peculiar technique of Thomas Toft. What information have we concerning this potter other than may be gleaned



COVERED POSSET CUP

FAREHAM, 1700



COVERED POSSET POT

"A. T., 1684"

from the character
works? Practically
Shaw, writing in
tion of "an alu-
fire-brick clay,"

thority for this
statement is not

the testimony of
Mr. Solon's friend,

"Thomas Toft,

the last numeral il-
legible. That dish
has never since

That a very ex-
tensive slip factory
clough is certain;

dence were want-
ing, I well remem-
ber, though as far

sixties, the long
stretched from

bothers used to
rings, props, stilts,
etc., covered with

circumstance is



tact that at one of
the cottages of the
district, the gar-
dens adjacent to
similar sagger
walls, we were ac-
customed, when
the candle was lit
had become still,
to apply our ears
to the brick floor
to listen to the
faint but quite dis-
tinct click—click
—click—click of
the miners picking
beneath.

Some fifteen
signed dishes by
Thomas Toft are
known, in addition
to the tyg in the
signed "Thomas
Toft and Elizabeth
Poot." Amongst
them is the large
dish in the Gros-
venor Museum,
Chester, measur-



EVE'S TEMPTATION

THOMAS TOFT

bearing the Royal Arms, with trellised border, and signed in addition to the potter's name, "Filep Heves, Elesabath Heves, 1671." Here, then, we have a definite date, and since dishes exist signed by Ralph Toft, dated 1676 and later, we must assume that the two potters were brothers, though it is possible they were father and son. A signed replica of the Royal Arms dish occurs in the present collection, presenting no substantial difference to the original except the omission of the two names. Further, a dish appears in the South Kensington collection with the same rampant lion and unicorn, but minus the shield of arms and garter, and inscribed with the initials T.L. in addition to the potter's name.

The list of signed dishes by Thomas Toft is as follows:

Royal Arms Dish: Filep Heves, Elesabath Heves, 1671. Chester Museum.

Replica of above. Glaisher Collection.

Lion and Unicorn. Trellis border. Victoria and Albert Museum.

The Temptation. Trellis border. Victoria and Albert Museum.
 Lion Rampant. Trellis border. Victoria and Albert Museum.
 Pelican in her Piety. Trellis border. British Museum.
 Charles II. holding Sceptre. Trellis border. British Museum.
 Charles II. holding Sceptre. Bateman Collection. Figured in Jewitt's *Wedgwood*.
 Duke of York. Dish. Museum.
 Lion Rampant. Trellis border. Victoria and Albert Museum.
 Cavalier drinking a Toast. Trellis border. Solon Collection.
 Busts of Man and Woman, called Charles II. and Catherine of Braganza. Trellis border. Hodgkin Collection.
 Cavalier holding a rose in each hand. Initials R. W. on either side of the head. Bodenhams Collection.
 Dish with arms of Charles II., referred to by Mr. Marryat as being in the collection of Lady Stafford.

Of these dishes, that of "The Temptation" (illustrated here) is by far the most ambitious in point of subject, the treatment of which, though grotesque to the last degree, fulfils all the conditions of good design, the all-important principle



THE CORONATION OF WILLIAM OF ORANGE

GEORGE TAYLOR

of even distribution being admirably observed, the storiage achieved with that naive directness characteristic of all primitive art. This dish is also remarkable from the fact of the introduction of a soft low green slip, which, though found in other examples of slip ware, does not occur in any other piece signed by Thomas Toft.

This same tree motif is repeated in the fine dish representing Charles II.

(see Plate I, Collection), the head of the king appearing amongst the foliage, and a lion and unicorn introduced on either side of the tree. This, in common with the majority of Toft's designs, was imitated by other potters. In a dish belonging to Dr. Glaisher, signed "William Tator," all the leading features of Toft's dish are retained, but exaggerated and coarsened, the artist endeavouring to "go one better" by drawing the half-length figure of the king in the tree. The mermaid is another instance in which the above remarks as to imitation apply. Two examples are known in addition to the original at South Kensington—one in the Lomax Collection, signed "Ralph



DISH

Simpson"; the other in Dr. Glaisher's possession.

There can be little doubt that the various dishes with figures representing crowned kings, kings and queens, as well as less exalted personages, were directly inspired by the few examples of this class known to have been produced by Thomas Toft: these subjects being repeated by different potters with slight variations, the decoration gradually deteriorating, and the various ornamental accessories losing their meaning and significance. An example is the

dish signed "George Taylor" (illustrated), probably intended to commemorate the Coronation of William of Orange, the subject being a replica of an unsigned dish in Dr. Glaisher's collection (illustrated in *British Pottery Marks*, and erroneously described as William and Mary), having a border composed of eighteen heads, the two cherubs supporting the crown having become in the Taylor dish mere meaningless ornaments. The remarkably interesting dish in the collection of Mr. Frank Freeth, "God bless K. W. and Q. M.," with trellised border, has many features in common with the unsigned dish just referred to, and



THE BEST IS NOT TO GO FOR THE



DISH

DISH

may possibly be by the same potter. Dr. Glaisher has a curious cup or beaker in the form of a cat, quite unique so far as I am aware, which may conceivably be by Thomas Toft, though in the case of the dishes, at any rate, I am strongly of opinion that Thomas Toft signed all his works; these disclose a strength and virility, as well as much sound artistic judgment, not to be found in the work of any of his followers or imitators. A possible exception is the fine dish in the British Museum with double-headed eagle inscribed, "Margere Nash," which is probably a

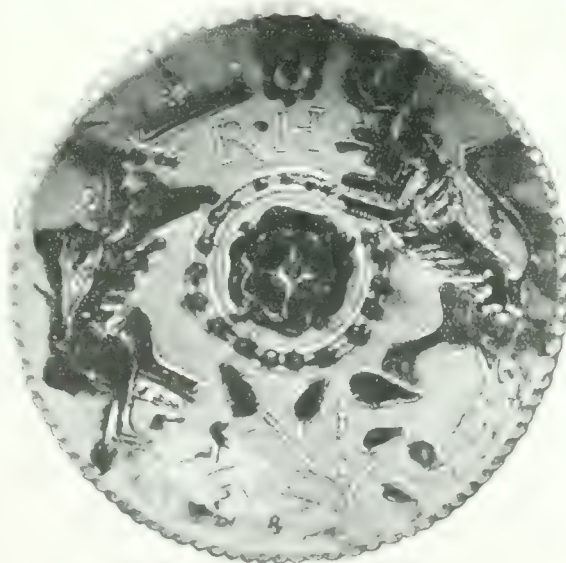
replica by Toft of the signed dish of the same subject referred to by Mr. Solon. This design also was imitated by other potters. The scissors-like features of Toft's faces, perpetuated and even emphasised by his followers, bear a remarkable resemblance to that curious convention of twelfth-century Japanese calligraphic painting known as Hikime Kagihana, "The eye with a line, the nose with a key."

Apart from his main subject, Toft's decorative "properties" were of the simplest—a *fleur-de-lis*, a rosette, an oak leaf (?), and that curious piece of ornament introduced in most of his dishes, derived doubtless from the classic "bead and reel" moulding, but resembling nothing so much as a string of sausages!



FOUR-HANDLED TYG STAFFORDSHIRE HEIGHT, 10½ INS.

of which the dish with grotesque bird (illustrated) is a characteristic, though late, example; the other, in which a "bat" of clay was pressed into a mould, the



ROYAL ARMS BUFF BODY COCKPIT HILL "R. H." PATTERN IN RICH BROWN SLIP

These devices were always used with judgment and a true sense of decorative effect: the convention of the dotted outline, too, as well as the trellised border, was admirably suited to the material and method, that of slip trailed from a spouted vessel.

Contemporary with these Staffordshire potters were the Derbyshire productions of Tickenhall and Cockpit Hill, though most of the recorded dates are considerably later. There were two different methods of production—one in which the slip was either trailed on or painted in the usual manner,

pattern produced being in raised outlines, and the slip poured into the depressions after the manner of cloisonné enamel, as in the dish with Tudor rose and Royal Arms, inscribed "R. H." (illustrated). Mr. Solon has pointed out that the notched rims of these dishes served the double purpose of ornament, and of preventing the dishes, which were fired bottom upwards, from sticking to the "bats" on which they rested. I do not think, however, that attention has been drawn to the fact that this method of firing was contrary to the general practice of the Staffordshire

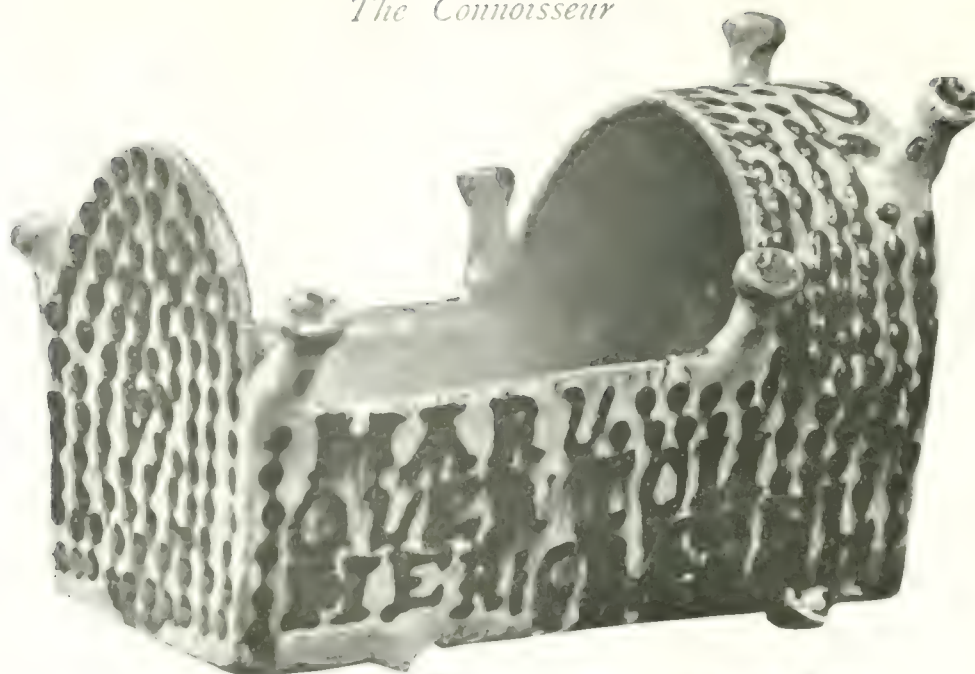


FIG. 1. COCKPIT HILL, STAFFORDSHIRE.

FIG. 2. COCKPIT HILL, STAFFORDSHIRE.

one direction, whereas in the notched dishes it runs from the centre to the rim. Moreover, the fine (1881) of the Staffordshire has badly warped at the side on which it rested.

Although I am far from affirming that no notched dishes were made in Staffordshire, it being a well known fact that all the potters without exception imitated each other, as a matter of fact, pieces with notched rims have been unearthed in various parts of the Staffordshire potteries; yet it is possible that this circumstance of the different methods of placing in the oven may have some bearing upon the much disputed

dish illustrated. One is given here with the notched rim of Cockpit Hill, inscribed "T. P., 1733," the dish having been fired bottom upwards. Another dish illustrated, with the usual coloured slip however, is inscribed "Joseph Mosson, 1727." This has the Staffordshire "trellis" border, and has been fired upright.

With respect to the locating of these dishes, the green slip, although extremely unusual at this period, would have little or no significance, as the colouring of slip to any tint is quite a simple matter. A surer guide, it seems to me, is the character of the ornamentation, the one foreign to, the other characteristic of, Staffordshire, and the general appearance and "make" of the pieces, together with the different methods of firing above referred to.

Of the remaining examples illustrated, the magnificent four-handled tyg, with cross-hatched decoration, may be referred to. A similar

example in the Solon collection, engraved in the *Art of the Potter*, but much

measuring an inch and a half less. It may safely be

Staffordshire.



TAYLOR (1890)

ferent wares.

In Dr. Glaser's very varied and ex

cut in a soft olive-green slip, similar in



The Collection of Mr. W. B. Slater
By Harold F. B. Wheeler, F.R.Hist.S.

Part I.

EMERSON'S axiom that "in the highest civilization the book is still the highest delight," requires no qualification. There is proof enough and to spare in every town of any importance throughout the United Kingdom. Public libraries are housed in magnificent buildings, private collections are to be found in appropriate settings, and the bookstalls of railway stations are really what their name would seem to indicate, although formerly they were little more than repositories of essentially ephemeral literature.

Sir Jonah Barrington tells us that his father's library "was a gloomy closet, and rather scantily

furnished with everything but dust and cobwebs; there were neither chairs nor tables." A later generation does not believe in such unhallowed sepulture. Indeed, it does not regard books as dead at all, however long ago their authors may have laid aside their pens. As Leigh Hunt says: "In one small room, like the compressed spirits of Milton, can be gathered together—

... The assembled souls of all that man, held wise

Literary thought now requires no resurrection, because it is never allowed to die.

A prominent book collector is Mr. W. B. Slater, of

Dear Lady Blessington
 I have the pleasure to acknowledge the receipt of your letter of the 10th inst. in relation to the book of the "History of the County of Down" which I have the honor to send you by the next mail. I am very glad to hear that you are interested in the history of the County of Down and I hope that the book will be of some service to you. I am, Sir, very respectfully,
 Yours truly,
 Walter Savage Landor

My dear Sir
 I have the pleasure to acknowledge the receipt of your letter of the 10th inst. in relation to the book of the "History of the County of Down" which I have the honor to send you by the next mail. I am very glad to hear that you are interested in the history of the County of Down and I hope that the book will be of some service to you. I am, Sir, very respectfully,
 Yours truly,
 Walter Savage Landor

thousand volumes which line his library are bibliophilic treasures of surpassing value and importance, rare first editions, priceless manuscripts, and not a few curiosities. They "gloomy closet," such as the discursive author

describes. A good picture is worth a good frame. The tops of the cases are lined with old china, and bronzes peer from odd corners. It is a fitting retreat for "other men's minds."

Mr. Slater's collection would be notable if only because of the first editions of first books

burne (Pickering, 1860), was picked up for £7 7s., but is now of considerably enhanced value, partly by reason of the fact that the label contains a curious misprint. The initials of the famous poet are given as A. G. instead of A. C. A knowledge of what the lay mind might well term matters of small importance is the very foundation of the gentle art of book-collecting.

Of other preliminary excursions in the literary world the following must also be mentioned:—*Poems*, by John Keats (London: Printed for C. and J. Ollier, 3, Welbeck Street, Cavendish Square, 1817); *Timbuctoo*, a poem which obtained the

Collig. (Cambridge University Press); *Poems*, by

West Strand; a little volume worth at least £30 Canon Jessopp once expressed wonder at the cold reception accorded these works. "My dear fellow," Mr. Roden replied, "I made a bundle of them and

If the present collector may be said to specialise in

any particular phase of literary effort, it is in the direction of Landor.

... years ago an eminent critic wrote that "Landor — one has cause to hope — is steadily advancing in fame," adding a postscript: "That he will ever become popular is, I fear, not likely. . . . Of all English writers

seems to me to approach nearest to the austere beauty of the classics. The cup which he lifts to our lips was fashioned in old Rome; but its contents have been distilled from the dew of Attic flowers. We take no long draught from his beaker, but sip divinely as if tasting the nectar of the gods. He is not the poet 'for human nature's daily need,' but the singer for the scholar's leisured

hour. Yet to miss him (and it is no less melancholy than surprising to realise how little he is read) is to miss one of the purest joys which our noble national literature can give us."

Landor is essentially a bookman's idol: the ordinary dilettante reader will have none of him. Were his romantic life taken into consideration after the manner of Sainte-Beuve when criticising another's work, there might be hope. If only people would read of his adventures in France during the Consulate of Napoleon, in Spain with the little band of patriots which he raised to resist the inordinate ambition of the "antagonist of Europe"—to use his own phrase—and his wordy warfare with those who were at heart his best friends, a revival of interest in Landoriana would follow. Unfortunately, the "if onlys" of life are purely abstract—withered trees never bear fruit. The most recondite scholar seldom pays sufficient attention to environment and circumstances when called upon to sit in judgment on a literary production. For instance, one can almost be sure when reading certain portions of Carlyle's prose that his neighbour's corks were either crowing at the time of composition, or that he was in one of his petulant



ST. MARY MAGDALENE

BY PERUGINO

In the Pitti Palace, Florence



ORIGINAL RUSKIN STUDY

fevers waiting for them to begin. Who can tell the effect on Gibbon's work when a friend entered and disturbed him as he was about to destroy a horde of barbarians?

Look at Landor as pictured for us by Mrs. Lynn Linton in her *Reminiscences*. "I was in the shop of Mr. Empson, a noted æsthete in those days," the author of *The True History of Joshua Davidson* tells us, "when there came in an old man—still sturdy, vigorous, upright, alert. He was dressed in brown, and his whole style was one of noticeable negligence. His clothes were unbrushed and shabby; his shirt-front was coarse and plain, like a night-shirt; a frayed and not over clean blue necktie, carelessly knotted, was awry; his shoes were full of bumps and bosses like an apple-pie. . . . But the face beneath the somewhat shapeless hat was not to be passed unremarked, even in a crowd. The keen eyes, the lofty brow, the thin, close-set lips, with the sweetest smile that ever man had to correct the first impression of sternness, and to soften the undoubted resolution of the whole of the lower jaw; the look of thought and power that shone in his eyes and rested like a written word upon his face; and, with all the shabbiness of the outward man, the dignity, the superiority, the self-respect of his bearing, and his wonderful courtesy to women—all made him noticeable, even to those who

did not know who he was. When he came in Dr. Brabant presented me to him. As it happened, I knew his *Imaginary Conversations* almost by heart. A dear sister had given me a fine edition for my twenty-first birthday, and I had had sufficient literary perception to understand their beauty and prize them as they deserved to be prized. When, therefore, I heard his name, all my heart broke out with a kind of jubilant reverence—that kind of loving awe with which any follower would greet his chief, any worshipper would come into the presence of his God; and what I felt I showed. I shall never forget the pleased smile and the half-laughing look in his eyes when he said, 'And who is this little girl who is so glad to see an old man?'"

Surely both interest and sympathy are aroused by so intimate a view? Craik avers that Landor "was the master of a stately Roman style in verse, just faintly flushed with the Romantic grace," and such a combination is obviously not to everybody's taste. Mr. Slater's own position regarding Landor is judicial. Unlike Wordsworth, who once gave him unqualified praise, and later wrote to Rowan Hamilton to the effect that Landor's character "may be given in two or three words—a madman, a bad man, yet a man of genius, as many a madman is," this worshipper at the shrine assumes that the author of *Imaginary*

RETALIATION:

P O E M

DO C I T I E

I P I E C E

THE



Conversations was distinctly "a law unto himself," and that you might as well compare a locomotive to

two authors is almost as hopeless a task as trying to

Every acknowledged and anonymous pamphlet it is possible to obtain is represented in Mr. Slater's collection, including the very scarce first editions of

from the *Arabic* and *Persian*, with Notes by the Author of *Gebir* (Warwick: printed by H. Sharpe, High Street, for London, 1800); and *Poems by the Author of Gebir* (sold by F. and C. Rivington, St.

at Rome, and now first translated from the *Irish*

Pindar: Octavius Quarle, S.T.P. (London: J. Wer-

agie lay on Saturday night, and, after hurriedly perusing it, was about to throw it away when the

... been first introduced without ... A very illegible ... the same pamphlet, but omitted to include postage. Moral, always allow for the stamps.

The library is rich in both ancient and modern anthologies. I noticed particularly *Politeuphonia Wits Commonwealth* (1598), and *Wits Theatre of the Little World* (1599), the latter valued at £70. On the fly-leaf of a copy of *The English Parnassus: or, a Helpe to English Poesie*, by Joshua Poole, M.A., Clare Hill, Camb., 1657, is one of the most skilful literary forgeries extant. It bears the alleged signatures of Thomas Powell, Robt. Browning, Wordsworth, Leigh Hunt, and R. H. Horne, whose *Orion, an Epic Poem*, went through various editions from one farthing to five shillings. The purchaser had his suspicions, if for no other reason than that Mrs. Browning's autograph was missing. Accordingly Mr. Slater wrote to the poet for particulars. The reply was to the effect that the names were "all written by that scoundrel P...". He got acquainted with a lot of us, amongst others with Charles Dickens, and he victimised us all!" Admirers of the Sage of Chelsea will be interested to know that



... ..

Browning once told Mr. Slater that a boxful of Carlyle's letters reposed in the attic. The present collection supplies a more fitting place for some at least of the printed pages of the rugged philosopher's works, and, not inappropriately, they repose near Meredith's books. The author of *Richard Feverel* was a great admirer of Carlyle, whose *Sartor Resartus*, he said, resembled "either early architecture or utter dilapidation, so loose and rough it seemed. A wind-in-the-orchard style, that tumbled down here and there an appreciable fruit with uncouth

bluster; sentences without commencements running to abrupt endings and smoke, like waves against a sea-wall; learned dictionary words giving a hand to street slang, and accents falling on them haphazard, like slant rays from driving clouds; all the pages in a breeze, the whole book producing a kind of electrical agitation in the mind and joints."

A very scarce work is, *Retaliation: a Poem*, by Doctor Goldsmith, including Epitaphs on the most Distinguished Wits of this Metropolis (London: Printed for G. Kearsly, at No. 46, in Fleet Street, M.DCC.LXXIV.). The beautiful title-page, with its bold type and portrait of the genial author, is reproduced herewith.



ORIGINAL STUDY BY RUSKIN

No romance in a library? To the appreciative man there is enough and to spare on every page of every volume, and we have already shown that the acquisition of the tomes is a romance in itself. I have just been examining a Ruskin sketch-book, the only one which has passed out of the Severn family. The arch-protagonist against the forces of Victorian Philistinism has confided to these sheets of paper some of the most delicate specimens of his art. By far the finest of them represents an ancient house at Augsburg. At the bottom of almost every page

are short notes, such as "Pillows drying at roof windows," and so on, evidently intended for later use.

The book was secured in a peculiar way. A certain autograph collector advised his son to take to the hobby as a business, and, on mentioning the matter to Mr. Slater, casually asked him if he would be good enough to glance at anything the young man might secure. On his first visit he brought the Ruskin sketch-book, the pedigree of which is as follows:—

"I certify that this book was given to me by Mr. le Vengeur, who received it from Miss Bell (Winnington

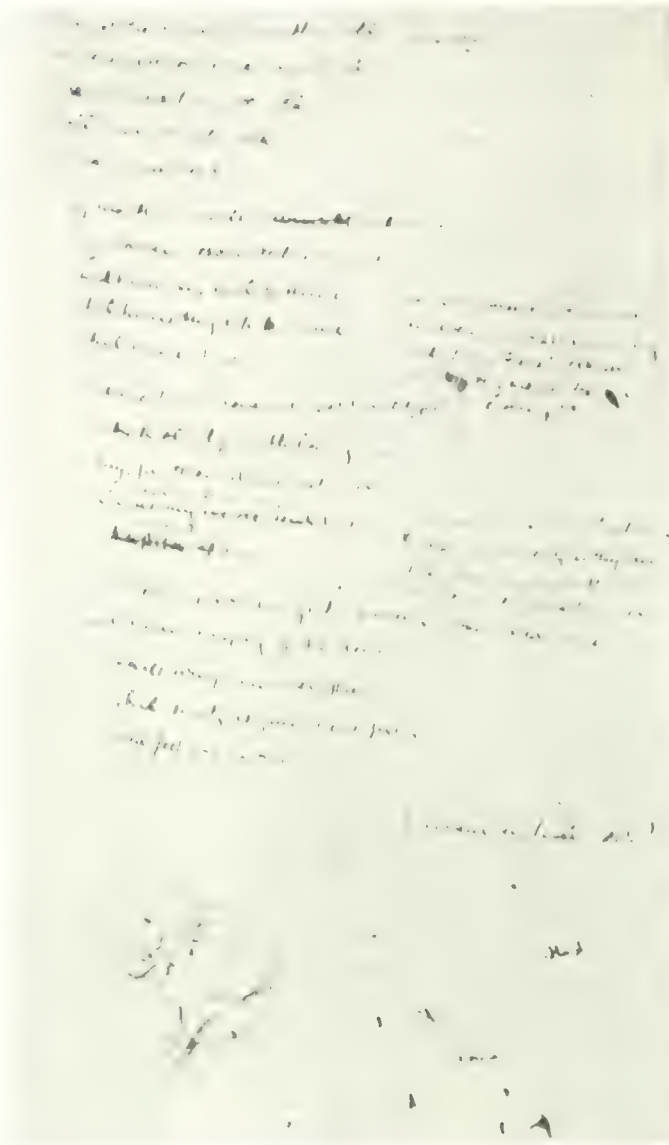
Hall, Northwich.
Hartford Station,
presented by Mr.

some time.

altogether on our

horses? If a man
spends lavishly on
his library, you call
him mad—a biblio-
maniac. But you
never call anyone
a horse-maniac,
themselves every
day, and
ruining themselves
by their books, . . .
for the mind, as of
food for the body:

turbot for it! Though there have been men who
have pinched their stomach and bared their backs to
buy a book, whose libraries were cheaper to them, I



think, in the end
than most men's
libraries are. We
to such trial, and
more the pity: for,
indeed, a precious
more precious to
public libraries were
half as costly as
public dinners, or
books cost the
tenth part of what
bracelets do, even
foolish men and
times suspect there
was good in read-
ing, as well as in
sparkling; whereas
the very cheapness
of literature is
making even wise
people forget that
worth reading it is
worth buying. No
book is worth any-
thing which is not
is it serviceable
loved again, and

marked, so that you can refer to the passages you
want in it, as a soldier can seize the weapon he
needs in an armoury, or a housewife bring the spice
she needs from her store. . . . We call our-
selves a rich nation, and we are filthy and foolish
enough to thumb each other's books out of circulating
libraries' . . .





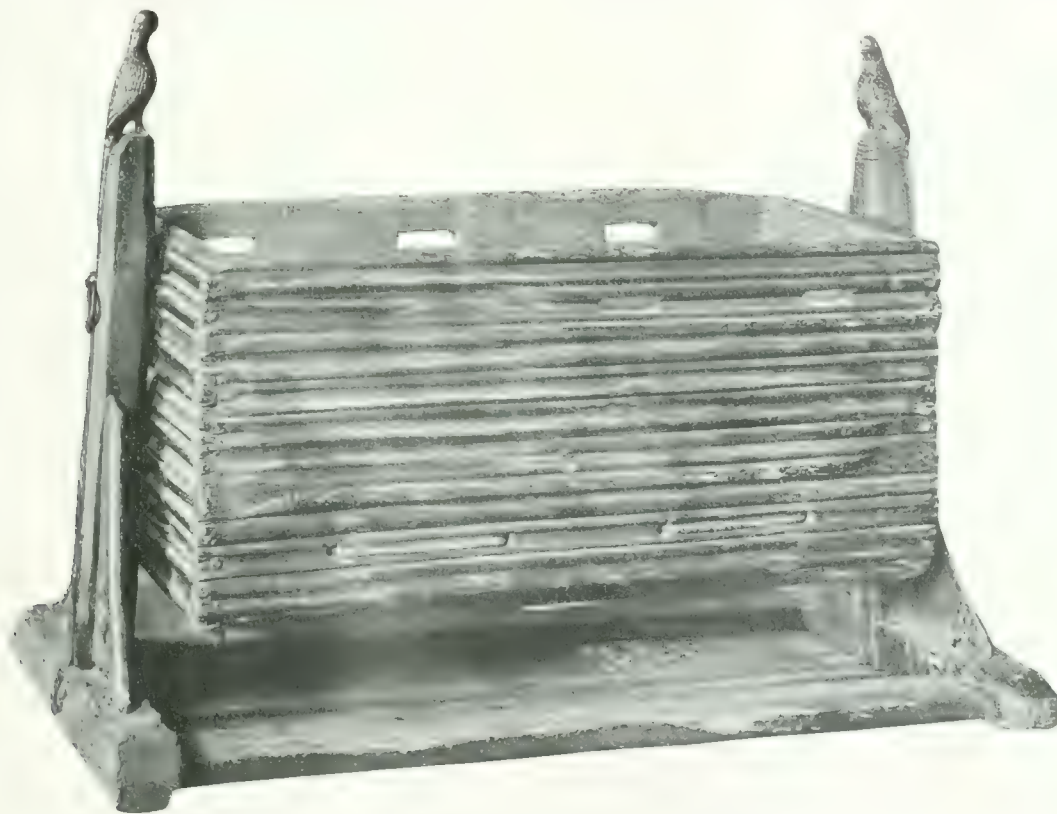
The Cradles of the Past

By Eva E. Barrett

OLD cradles of civilised countries are very interesting pieces of furniture, insomuch as they will never be reproduced. We find, unfortunately, that the richly ornamented and carefully carved models of past centuries, prepared with all the individual art, care, and interest of the workman of the period, have been ruthlessly swept away by modern hygienic requirements. Only here and there they may be found in remote nooks of the deserted nurseries of old country houses, or relegated to a corner of a modern drawing-room, where, lined with zinc and filled with flowers, they end their last days.

From the sixteenth to the eighteenth century the cradle played a far more important part than it does to-day, and congratulatory visits on the birth of a child were important functions in society. The mother's bedroom was specially decorated for the occasion and the cradle covered with an elaborately worked quilt. Seventeenth-century engravings show the reception, with the mother in bed and the child in its cradle. A pincushion of an elaborate pattern, with "God Bless the Babe" in pins, was a favourite form of gift for these occasions.

The cradles of the nobility in the sixteenth and



NO. I.—HENRY V.'S CRADLE

PHOTO W. E. GRAY

The Cradles of the Past



No. IV.—ENGLISH CRADLE OF OAK

seventeenth centuries were usually finely decorated by the wood-carver and painted and gilded. In *Archæologia*, Vol. VIII., is a representation and description of an ancient cradle of this type. It was used for a brave and warlike, though unfortunate, nobleman, Charles Neville, the last Earl of Westmoreland, of Brancepeth Castle, who, being engaged in the northern rebellion of 1570, was attainted, fled beyond the seas, and died in poverty. This cradle is made of oak, richly ornamented with mosaic gilt work, with the arms and crests of the family and its connections at the head, feet, and sides. Amongst the decorations appears the white rose of the House of York, denoting the attachment of the Nevilles to that

branch of the royal family of England during the Wars of the Roses.

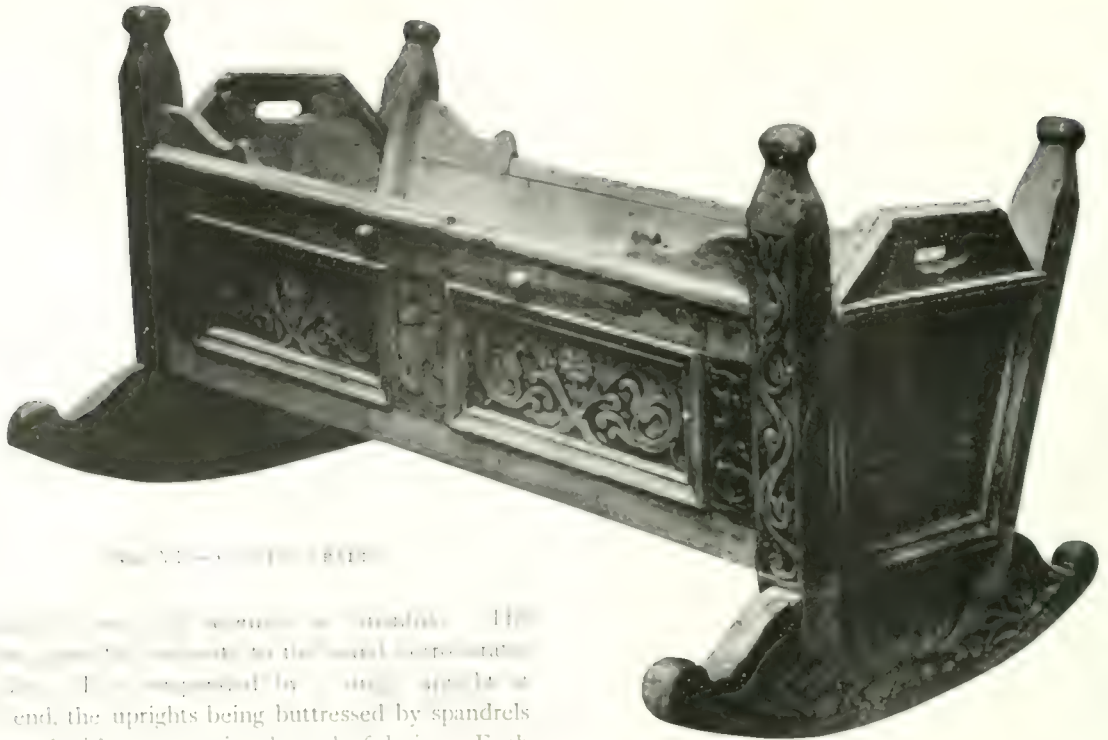
The shape of all English cradles naturally does not vary greatly. In early Norman MSS. cradles are

depicted as square boxes on rockers, protected at the sides to prevent bedclothes and baby from falling out; but in the fifteenth century they generally swung from side-posts, as in the cradle of Prince Henry of Monmouth, afterwards Henry V. (No. i.). This cradle, blackened with age, may now be seen at the London Museum.

The prince was born in 1387, and his cradle is probably the earliest specimen in existence. It is somewhat crude and primitive, made of oak, shaped like a box, with fluted sides, which decoration may



No. V.—A BRITISH ROYAL CRADLE



each end, the uprights being buttressed by spandrels decorated with a conventional rose-leaf design. Each post is surmounted by a carved representation of a dove with wide-open eyes and folded wings, apparently placed there to keep a peaceful brooding watch over the young prince.

Henry V. was born at Monmouth in 1388, and his cradle was preserved for many years at Monmouth Castle. At length a steward of the property contrived to sell it, and in 1836 it was in the possession of Mr. G. W. Braikenridge, being eventually sold at

Tradition says that the carved oak cradle of No. ii., in the possession of Lord Salisbury at Hatfield House, was the one used for Queen Elizabeth. This autocratic lady was born in 1533, being the daughter of Anne Boleyn, Henry VIII's second wife, and the initials "A.R." appear, boldly carved on one end, presumably indicating "Anne Regina." Unfortunately for the truth of this tradition, the cradle belongs to a period some sixty or seventy years subsequent to the time of Anne Boleyn, and its real history has been somewhat questioned. It has, however, been suggested that the initials it bears might be those of Anne of Denmark, consort to James I. It appears that Hatfield House was settled upon Queen Anne on her

with Cecil, Earl of Salisbury, for the Palace of Theobalds, and none of her children were born on the English side of the border, it is reasonable to conclude, considering her connection with Hatfield

House, that it might have been used for one of her offspring. The cradle is of oak, with raised carved panels, and the head and foot are spade-shaped at the top, with a slot at the extremity for the insertion of a curtain pole.

Coming down to Elizabethan days, the cradle of James VI. of Scotland and I. of England (No. iii.) is one of romantic interest. It has turned rocking posts, a broad semi-circular band of gold jewel moulding, and its sides are inlaid with dark and light wood. The hand that rocked it ruled Scotland—a portion of the world at any rate, James being the only child of the beautiful, though ill-fated, Mary Queen of Scots. It dates back to 1566, the year in which her Italian secretary, Rizzio, was ruthlessly murdered, and in which her child was born at Edinburgh Castle. This cradle is a treasured heirloom belonging to the Earl of Mar and Kellie, being handed down from the first Earl of Mar, Regent of Scotland. As a baby king, James was under the Regent's care for a short period, and both the little cradle and chair belonging to James have been in the possession of the Mar family since then.

The old oak cradles of England are especially interesting, and much resemble each other except for the variety of their carving. Being of strong construction, they did service for several generations of babies, and the rockers in most cases show marked signs of much foot-wear.

The Cradles of the Past



NO. VII.—BRITISH CRADLE WITH MOVABLE HOOD

No. iv. is of exceptionally large size, but "great men, great ideas, and great events cannot be measured by the magnitude of their cradles," says Guizot. No history has been preserved regarding this spacious nest. It is apparently one of stern simplicity, in which, in all probability, some Puritan baby was reared with all the Spartan methods of the period. It bears no ornamentation beyond the cable pattern and the inscription—

14th Dai. October, 1641. C.B. M.B.

Whether the two sets of initials portend twins is an open question.

A very interesting seventeenth-century English cradle of oak is seen in No. v., and shows the more richly ornamented and carved cradle for a baby of the dashing Cavalier times. Its history is unknown, but it is evident that it was occupied by a Royal British prince—probably a Prince of Wales. It is finely carved, stands on severely plain rockers, and the Prince of Wales' plumes surmount the hood. The

massive piece of oak-carving somewhat in the form of a shield, which serves to enclose the cradle at the foot, would be severely condemned by modern hygienic requirements. It is decorated with a representation

of the Royal Coat of Arms, two chubby cupids taking the place of the Lion and the Unicorn. The rose and the Royal Cypher are interspersed in the design, and the head of an angel surrounded by a halo is seen at the foot. Two rings appear at the top of the foot-posts, and one can only conclude that the cradle was chained up for safety. Belonging to the same period in history is the typical Swiss cradle (No. vi.). Stoutly built of pinewood, and carved with all the skill with which the Swiss are so capable, it is touched here and there with the bright colours of which they are so fond.

All cradles, and in fact all furniture, suffered severely from 1643 to 1653. During the Civil War the manor houses of the country were ransacked from top to bottom, and household goods, if not destroyed, were badly treated. Following this, thirteen years afterwards, the great Fire of London was responsible for still further havoc, and we read that a member of the Verney family had much difficulty in obtaining a cradle from London, "such things being very deare now, as all their stores are burnt down."

As time rolled on the type of cradle altered very little in England beyond the ordinary changes in



FIG. 8. CRADLE, NO. viii. HOODED STYLE. DATED 1660.

decoration, though from the latter part of the seventeenth century a hood was usually added. No. vii., finely carved at the back with the letters E.M.G., and the date 1691, has a peculiarity in the shape of a hinged and movable hood, which could be thrown back in hot weather. The cradle has plain panels, with lightly grooved stiles, and the sides

of the hood have treble columns instead of being panelled as in No. iv., which was made fifty years previously. Its rocker is padded for the foot.

A fine specimen is seen in No. viii., a cradle of much beauty from an old Worcester manor, with incised oak panels and borders, and decorated with a graceful floral design. It was probably made about 1660, being typical of this hooded style, and is furnished within with its original cushions of figured velvet. In contrast to this ornamented model is the sturdy plain cradle of No. x. Entirely unadorned, it has doubtless fulfilled its daily round and common task on "the oaken floor, new-rinsed

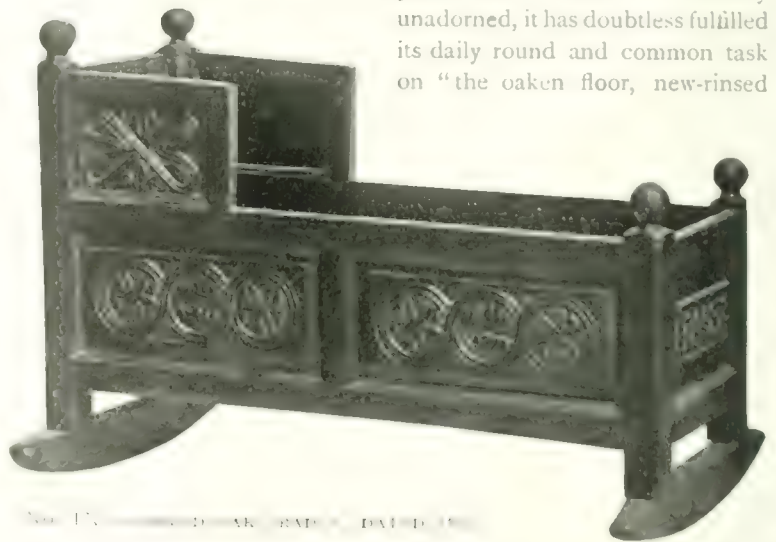


FIG. 9. CRADLE, NO. ix. PLAIN DESIGN. DATED 1691.

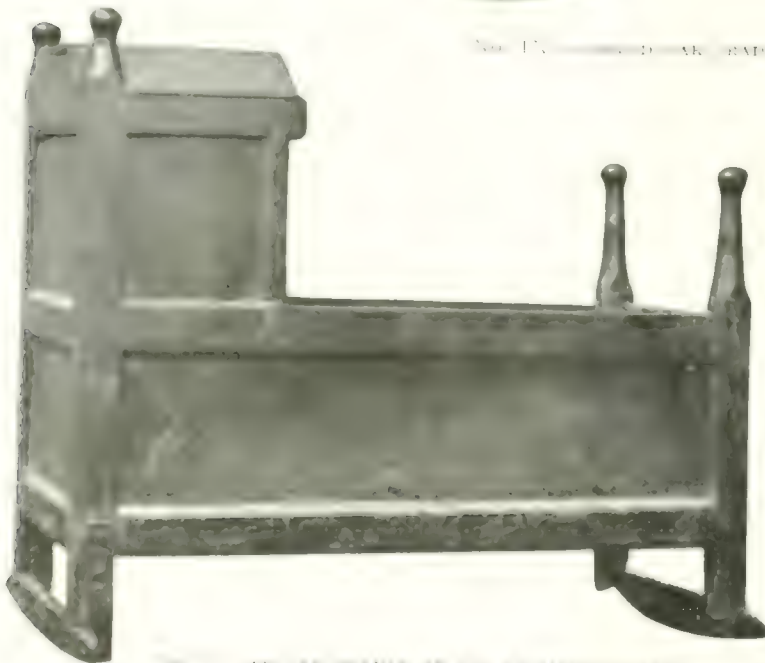


FIG. 10. CRADLE, NO. xi. PLAIN DESIGN. DATED 1691.

with sunshine," of some yeoman homestead.

The cradle in No. xi., which stands on rollers carved out of the ends of the cradle, is over two hundred years old, and was brought from Cairo to England. It is of great beauty and richness, being entirely covered with flower designs in ivory and pearl, touched here and there with red and green lac.

The Turkish cradle (No. xii.) seems only fit for a fairy-story palace. Of the rarest Oriental beauty, its conception and colouring are alike typical of the luxury of the East. It is covered entirely, externally, with a plaque of Mother-o'-Pearl, forming a shell-like mass



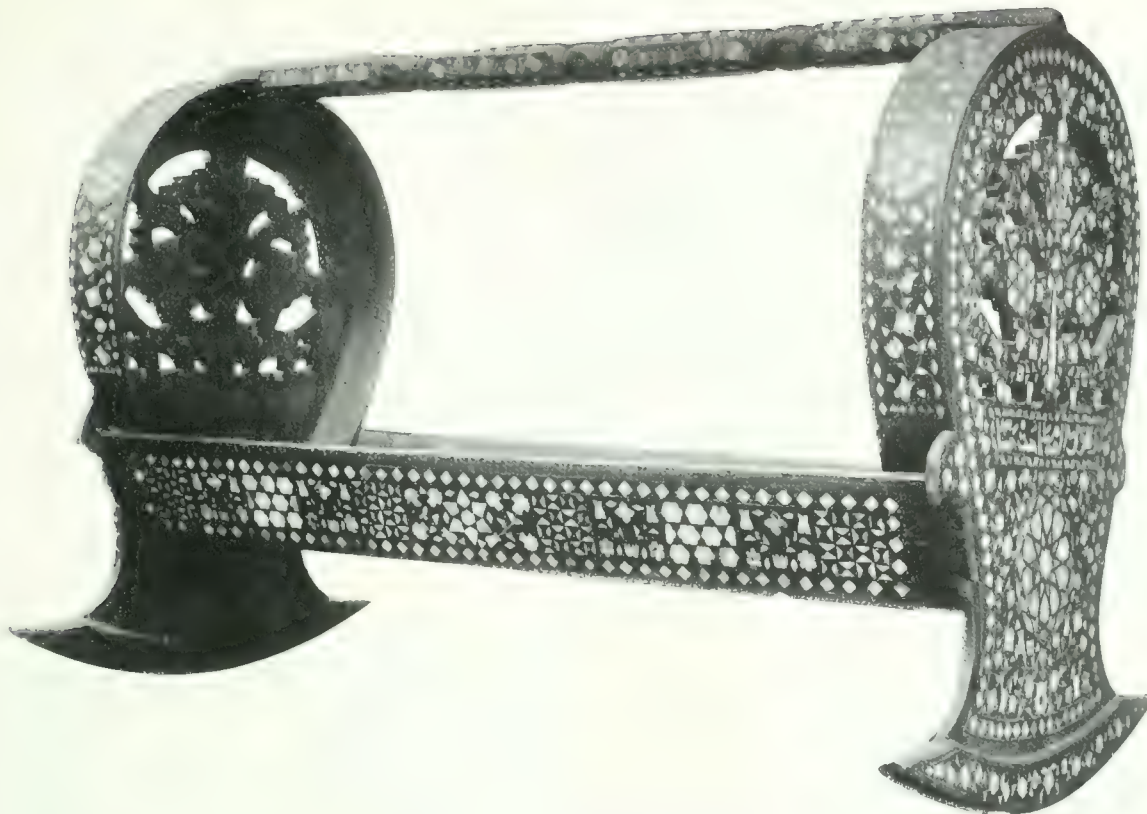
Painted by F. W. H. H. H. H.

Milk below Crane *Qu vent du lait et du lait chaud*

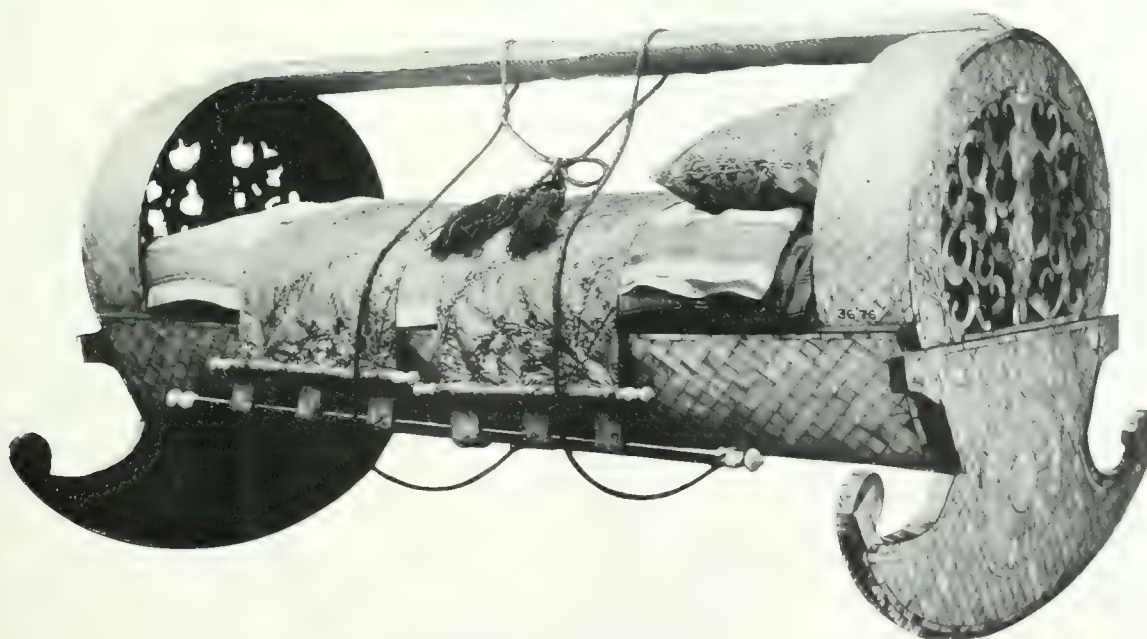
Second plate of the Crane of London

London 1711. The Crane of London. The Crane of London. The Crane of London.

Second plate of the Crane of London



NO. XI.—A CRADLE FROM CAIRO



NO. XII.—A TURKISH CRADLE



NO. XIII — CRADLE FROM DENMARK

of delicate, glittering opalescent colour, irradiating little beams of delicate hue. It is, in short, a newly opened oyster-shell ready for a cherub. Its tiny mattress and pillow of silk and tabaret are all complete, and its embroidered coverlet and bands strike a warm, rich crimson note against the pale moonlight exterior.

The cradle from Denmark (No. xiii.) is in the possession of the Duke and Duchess of

Cumberland, and has been lent by them to the Copenhagen Museum. It may perhaps be of Danish origin, although covered with German inscriptions, this language being spoken to a very large extent in Denmark two hundred years ago. Made of oak, it is painted dark blue with red and gold decoration.

Coming a little nearer down the centuries are the two models (Nos. xiv. and xv.), belonging to the Georgian period, over which the matrons of the day, in hooped and flowered brocade, powder and patches, must have bent.

No. xvi. is adorned with the richest silk and finest embroidery that maternal tenderness could devise. It dates back to 1783, and was the cradle of Princess Amelia, youngest daughter of



NO. XV — CRADLE OF THE GEORGIAN PERIOD

George III. She died unmarried in 1810, and the cradle has been preserved at Windsor Castle since then.

A decided contrast to all previous examples is seen in the graceful curves of No. xvii. This cradle, of Empire style, is apparently inlaid, and was made in Copenhagen in 1836, from a drawing by the great Danish sculptor, Vilhelm Bissen.

The last illustration (No. xviii.), a cradle ordered by Queen Victoria, is naturally of the modern style. It was made for her late Majesty in 1841, and is a fine example of the Queen herself, partly in consideration of those representations of cradles which generally appear of this form in early Italian and Flemish



The Cradles of the Past

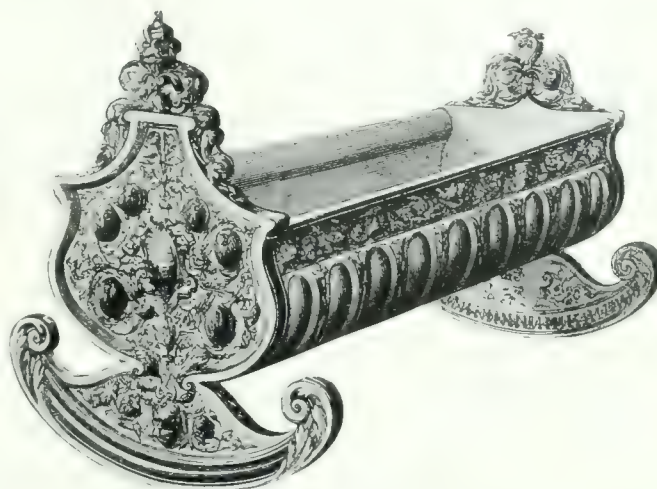


NO. XVI.—PRINCESS AMELIA'S CRADLE
PHOTO W. J. GRAY

pictures. It was the object of the designer, Mr. W. Harry Rogers, to symbolize the union of the Royal House of England with that of Saxe-Coburg and Gotha, and on one end is exhibited the arms and national motto of England, and on the other those of H.R.H. Prince Albert. The end in the photo shows the six crests confirmed to H.R.H. by the Royal College of Arms. Beneath the shield, in the centre, occurs the motto "Treu und fest," and below this is a bold head of Somnus with closed eyes.

The Queen's end of the cradle bears the arms of England in the centre, surmounted by the lion crest. Beneath is the motto "Dieu et mon Droit," and the head of Nox represented as a woman with closed eyes. The inscription "Anno 1850" also appears. It is perhaps needless to add that the maternal heart of Queen Victoria took the deepest interest in the workmanship of this cradle. For, the whole world over, mothers' hearts have always been the same, and cradles of all lands are associated with the supreme touch of nature which makes all the world akin.

It seems as if all the old cradles, however clumsy and decrepit, are transfigured by the glamour of romance, recalling as it



NO. XVIII.—CRADLE MADE FOR QUEEN
VICTORIA IN 1850



NO. XVII.—CRADLE MADE IN COPENHAGEN IN 1836

does their intimacy with the deepest experiences of life, their memories of ancestral homes, and the life-story of their past inmates. All the pent-up love of mothers' hearts for ages past, all patience, endurance, self-abnegation and devotion, all the poetry of the race, are associated with cradles.

And ever as night draws near and with darkness comes silence, as a great peace broods over the earth, there rises from stately palaces and lowly cottage homes a strangely sweet sound—it is the crooning of lullaby songs, the rocking of cradles.



Part II.

By Ethel M. M. McKenna

There is no mistaking their individual and personal interest in its development, and not a few of their treasured

interest of this section centres in its personal rather than its archaeological value, for the exhibits, with few exceptions, do not go back to an earlier date than the

Coronation wine-glass of George I., lent by H.M. the Queen. One of these exceptions, however, is remarkably fine, interesting by reason of its essential qualities as well as for its associations. It is the cradle of Henry V., which stood for centuries in Chepstow Castle, and which was acquired by King Edward only a short time before his death. The cradle is of oak, with panels boldly carved, the uprights surmounted by falcons, a fine piece of work of the late fourteenth century. Another Royal cradle is that of Princess Sophia, daughter of George III., but this in itself is



THE CRADLE OF HENRY V. (LEFT) AND THE CRADLE OF PRINCESS SOPHIA (RIGHT)

THE LONDON MUSEUM



PATTERNS IN ENAMEL ETUI, SCINT FLACON AND INK-CASE

[PHOTO W. I. GRAY]

not remarkable, save for the fine quality of the needlework with which its draperies are enriched. A cabinet, which suggests a combination of the sixteenth-century horn-book and the most recent inventions of the Kindergarten system, was made in 1720, probably for George, Prince of Wales. It is of wood, about ten inches square, with doors panelled in ivory, elaborately engraved with the Prince of Wales' Feathers. Inside are a double set of letters, each of which can be pulled out and brought into prominence, thus presenting an ingenious contrivance for teaching elementary spelling. Of George III.'s reign we have many mementos, beginning with the dainty little housewife made from the gold and silver tissue of Queen Charlotte's wedding-dress, lined with the less magnificent silver brocade of her bridesmaids' costumes. Later on, in the costume section, we shall find another wedding-dress of even greater interest, since it was that worn by H.M. Queen Mary when she became Duchess of York, and in this splendid collection, too, are the Coronation Robes of three queens—Victoria, Alexandra, and Mary—in addition to many costumes worn by Queen Victoria, lent to the Museum by Queen Alexandra.

The smaller records of royalty occupy hardly more than two cases. A superb set of three silver muffineers, once the property of Queen Anne, have been lent by

Mr. Ernest Kennedy, one of the Museum's generous benefactors. There are the dice with which George III. gamed, the "bone" of the Prince of Wales's opera-box in 1795-6, a tortoiseshell shuttle used by Princess Amelia, and a few other trifles. And then we come to the mementos of those Royal personages with whom the present generation feels more closely in touch—locks of hair of Queen Victoria and Prince Albert, wonderfully alike in colour; a little "early Victorian" folding parasol, covered in black Maltese lace, carried by Queen Victoria; the first shoes of King Edward, quaint little things of blue silk, lent by Princess Mary, and others, quainter still, though hardly larger, of black quilted silk; baby shoes of the Prince of Wales, of Princess Mary and Prince Henry, family treasures lent by the Queen, together with a tiny cap also worn by the Prince of Wales. We have drawn close to the life of Londoners throughout the ages, and here we seem to breathe the atmosphere, almost sacred in its intimate domesticity, of the very chief of Londoners. One could wish this group had been larger, for to most of us to-day, even if politically we tend towards socialism, the individual personality, as expressed by personal belongings, is of overwhelming interest.

When we come to consider the individual groups in the Museum, we are amazed at once by their

[illegible]

display of armour; but it is extraordinarily rich in its

most recent date, Prehistoric bronze swords found in the Trossachs in remarkably fine condition, and a number of other gems of the collection. This was discovered in 1901, in the Palace Road during the rebuilding of Mr. Goringe's building. Visions of early civilisation were conjured up in the finding, for it was the first time when the Paleolithic

it seems fairly obvious that this weapon, which

forming at some pre-

to Westminster. Almost more surprising still are the actual thorns, also occasionally found in the peaty

subsoil, which show by their extraordinary size and vigorous texture that the marsh was not in-

To the same prehistoric period belong a fine bronze dagger of the rapier type found in Cornhill, and a knife found at Westminster. Particularly interesting is an iron dagger of the Hallstätt type, and among the collection of Anglo-Saxon relics are some very remarkable iron weapons. An iron battle-axe found in the Thames opposite the Tower is a superb example; and notable are the sword-knife, or *Sramasax* — the sword inlaid with bronze and the knife inlaid on both

found in Moorgate Street. Beautiful strap of Arab silver date bear very fine incised decoration with remains of gilding, and 1000 pieces, made with holes.





LEFT-HANDED DAGGER
LATE SIXTEENTH CENTURY
FOUND AT THE BANK OF
ENGLAND

WINGED-
HEADED
DAGGER

DAGGER WITH
FOUR HOLES
IN CENTRE OF
HANDLE

LEFT-HANDED DAGGER
LATE SIXTEENTH
CENTURY
FOUND IN LONDON

[PHOTOS W. E. GRAY

they have no place in a purely armorial collection, have, to some extent, caught the atmosphere of camps, and are consequently worthy of mention here.

Battle-axes, showing development from the ninth to the seventeenth century: specimens of chain armour and a chain collar of the sixteenth century, very per-

very rare, and a fine collection of daggers, which in earlier times were used at table from the fourteenth to the seventeenth century, are notable exhibits. Among the earlier weapons the Viking sword figures conspicuously, its date being

is interesting, too, by reason of its strange discovery, for the main part was found in Wandsworth, and not till a year later was the point found at Putney. The two pieces fitted, as will be seen, into the complete sword. Danes, it is well known, had a Winter Camp at

bank of the river where now stands the palace of the Bishop of London, and the few pieces of Danish personal and horse "furniture" found in London, mostly in the neighbourhood of St. Martin's-le-Grand, doubtless

valuable in this respect are the iron horsebits, overlaid

belonging to this period, which were found in Moorfields and Noble Street, since they are the only specimens ever discovered in England.

The fourteenth century shows a fine sword, with a very unusual hollow spheroidal pommel, and, of slightly later date, a light sword, evidently made for a youth. Among fifteenth-century exhibits interesting at St. Paul's, and an iron arrow-head found at Finsbury

Circus. A noble two-handed sword of Henry VIII.'s day was found, like so many other priceless relics, in the Thames, and belonging to this date a boar spear, also, has interest. Among other distinctive exhibits

in this section is a collection of spurs, stirrups, and bits, admirably displayed to show the gradual development from the tenth to the eighteenth century.

Wandering through the Museum, it is impossible not to notice the frequency with which certain names recur as the spot on which exhibits were found. The explanation is simple enough. Worship Street, Old Street, New Broad Street, Smithfield, Newgate Street, were all in the neighbourhood of the Old Ditch which ran at the foot of the old Roman wall, the moat which surrounded the original city of London, and which doubtless served through the centuries as a convenient spot for throwing away damaged and unconsidered trifles. The Roman wall ran inside the Old Bailey through Newgate to St. Martin's Church, and when the old prison was pulled down, several feet of it was unearthed. Innumerable treasures were then discovered in the Old Ditch, which followed the line of the wall, where the mud still remained from eight to ten feet deep.

It is interesting to realise this early Roman London, for it helps us to understand

the conditions under which many of the treasures of the Museum were found. Standing on rising ground, a gravel cap which lay roughly between Cornhill and St. Paul's, it was bounded on two sides by the Thames and the Fleet, while the Walbrook cut through it and marsh lands stretched away to the north. There must have been a wall or earth work earlier than that of which traces have been discovered, for we know that the Roman interments were always outside the



TWO HANDED SWORD OF HENRY VIII. DUKE OF

city walls, yet remains have been discovered in the vicinity of St. Martin's-le-Grand which prove conclusively that it must once have been the site of a Roman cemetery.

We look at the Thames to-day flowing evenly between its banks, and find it difficult to imagine that once the whole of the lowland on either side was more like the country of the Fens than Middlesex as we know it. There is no record of the embankment of the river up to Kew, but it must have been done by the Romans. Previously it formed a vast estuary, with ever-changing channels of innumerable streams, and in the peaty earth through which it found its way the treasures of past ages were preserved. For peat, thanks to the tannin it contains, is a wonderful preservative, and it not only preserves but colours the metals relegated to it a wonderful gilt. A Roman utensil found in peat is a thing of beauty — a contrast to the remains of a chafing-dish recently found in Lombard Street, a shapeless wreck, rusted almost out of cognisance. Many are the valuable finds rescued in admirable condition from the peat-beds

of the Thames; but the gravel soil yields its treasures in very bad condition. Nothing is more fatal to metal than air and water, and in the gravelly soil of the river the ebb and flow of the tide ensured the alternating presence of these two enemies. Loam,

containing, as it does, a proportion of tannin, is a good preservative; but it does not equal peat, and in the deeper excavations of modern London, necessitated by gigantic buildings, all sorts of relics are still found as the workers dig deep into the twenty feet of peat which lies below Moorfields and its environs.

Finsbury Circus and its neighbourhood has proved another mine of wealth, for here were actually situated the refuse heaps of the city for more than a century, and the number of valuable articles discovered in this locality is extraordinary. Throughout the greater part of the sixteenth and into the seventeenth century, crockery, metal, glass, leather, indeed every variety of personal and household accessories, found their way to Finsbury in the dust-carts of the period, to be cherished to-day as worth their weight in gold. The old plague pits, too, have given up a considerable amount of clothing, ghastly mementos if we associate them with the conditions under which they were cast away, but immensely interesting in themselves. In this category figure not a few of the Tudor

caps, shown to great advantage side by side with pictures of the same date. They are, for the most part, of knitted worsted, with shaped flaps falling over the ears and hair, and resemble to no small extent the caps worn to-day by ardent aviators.



CORONATE WINE GLASS, GEORGE I.,
DATED 1717 LENT BY H.M. THE QUEEN
PHOTO W. E. GRAY



Pictures

English Pictures at Munich

By W. Roberts

IT is only of recent years that the directors of the Alte Pinakothek have collected English pictures, which form a very important part in the history of art: and that this fact is now universally recognised abroad is seen in nearly every important gallery, for, wherever one goes, from Cologne to Budapest, or from Hamburg to Breslau, there will be found examples of either the Early English or modern schools.

Since the foundation of the Alte Pinakothek, the Old

Pinakothek and New Pinakothek, which are among the finest public galleries

in the world, have been the centre of attraction to lovers of art.

It is difficult to speak in restrained terms of the collection of old masters housed in the former gallery.

It has formed the subject of many books, and the chief of its masterpieces were reproduced in

the first volume of the series of

volumes in 1821.

find a place in the Alte Pinakothek may be described as having got in under false pretences, for it was purchased for the old Royal Gallery in 1818-19 as a Rembrandt, and long enjoyed the distinction of being accepted as such. It is now catalogued as "Englisch um 1780," and is a late afternoon autumnal landscape, and a beach with fisherfolk and a boat.

The Munich authorities made an excellent start in the way of English pictures in 1897, when they

obtained a capital example of Richard Wilson, R.A.,

a "Landscape" (24 in. by 35 in.)

—a picturesque

valley with trees on either side, a running brook in the centre. In

1898 the interesting additions to the gallery were made by

the purchase of the "Portrait of Henry Fox" by Sir Thomas Lawrence (he died in 1794).

Foreign Secretary, in dark coat, yellow

cravat and powdered hair, and red curtain

background.



The first

of the series of volumes in 1821.



LA NUIT
BY JOSEPH MARIE ANGE POLLET
In the Louvre

Copyright Braun & Co.



PORTRAIT OF AN ELDERLY LADY

BY JOHN OPIE

May 3rd, 1902, for 190 guineas, and was purchased by M. Sedelmeyer, from whose possession it passed into that of Frhr. von Cramer-Klett, and thence into the Alte Pinakothek. It is a bust portrait (30 in. by 25 in.). The second gift of this year is a picture catalogued as by Sir Joshua Reynolds, and is of *Sir Charles Hanbury Williams*, in blue coat, white stock and grey wig, his right hand resting in his partly unbuttoned waistcoat.

Williams, it may be mentioned, was born in 1709, and was an eminent politician, an active supporter of Walpole, Envoy at Dresden in 1746, Minister Plenipotentiary at Berlin in 1749, and again at Dresden in 1751; he died in 1759. There is no very convincing proof that Reynolds ever painted Sir Charles Williams, and Messrs. Graves and Cronin failed to trace any such portrait, although it is known



THE COAST GUARDIAN



THE WOODLAND

that he copied the Mengs portrait now in the National Gallery. The Munich portrait is a very good one, whether by Reynolds or an earlier English artist. It was presented to the gallery by Messrs. Heinemann, the well-known art dealers.

Opie's *Portrait of an Old Lady*, the gift of Herr Böhrer, makes the third of the three pictures acquired in 1906. This is, like the other two, a bust portrait, and is a good example of Opie's skill in portraying elderly ladies. The reproduction renders any descriptive particulars unnecessary.

The portrait probably passed through Messrs. Christie's, and the identity may be revealed at some future time.

The portrait (a gift of the Messrs. Heinemann) of *Lord Douglas Hallyburton of Pitcur* (1777-1841), son of the fourth Earl of Aboyne, was sold at Christie's on May 26th, 1906, at Mr. J. H. Brass's sale, and then realised the small sum of 130 guineas. It is catalogued as by Raeburn, but it is undoubtedly the portrait referred to in the writer's monograph on *Sir William Beechey, R.A.*, pp. 56-7.

In the gallery of the Royal Schlosse, Schleissheim, within easy reach by tram from Munich, there are two English pictures which appear to have been there for many years. One is the picture of a pointer dog, by George Stubbs, and the other a fresh and luminous coast scene, by George Morland, signed and dated 1793; it measures 16 in. by 21 in., and was in the private collection of Ludwig I.

So far as English pictures are concerned, Wilkie and Constable form the most attractive features at the New Pinakothek. Wilkie's *Reading the Will* has been familiar to generations of visitors to Munich. It was exhibited at the Royal Academy of 1820, and passed into the royal collection of Bavaria, the King himself



LORD DOUGLAS HALLBURTON

BY SIR W. BEECHY

Sheepshanks collection at South Kensington. It is familiar to students of Constable as Plate XXII. in David Lucas's series of engravings, *English Landscape Scenery*. The Munich version was purchased from a Munich dealer in 1905, and may be identical with the picture sold at Christie's on May 3rd, 1902.

Fortunately for the reputation of English art, and for that of the New Pinakothek, the mid-Victorian art of this country is entirely unrepresented here. Of our modern artists the most in evidence is Sir Hubert von Herkomer, who, although a Bavarian by birth, is English by adoption. In addition to a characteristic half-length portrait of the Prince Regent Luitpold, 1895-6, Sir Hubert is still further represented by a little water-colour drawing with the title of *Sorgen*, which was obtained in 1892: it represents two old peasants in a landscape. Mr. H. S. Tuke's picture is of a fishing-boat at sea, with the crew engaged in playing cards, and is dated 1890. By G. F. Watts there is an allegorical piece with the title *Der Glückliche Krieger*, which, like so many of the other modern pictures in this collection, was acquired at an exhibition in Munich. There are also pictures by Frank Brangwyn, T. Austen Brown, D. Y. Cameron, John Lavery, and William Stott, of Oldham.

buying a frame for it. The artist himself saw it on his visit to Munich in 1820. It was "surrounded by a Titians, a Vermeers, a Ruysdael, and various other specimens of the Dutch masters." It was, he thought, "remarkably in harmony with them; looks rich and powerful; stands its ground well; and, if sold with them, looks as if it would bear as good a price."

The Constable landscape is a small version of the fine picture of Hampstead Heath, exhibited at the Royal Academy in 1830, and now in the

NOTES & QUERIES

The Connoisseur is published weekly by The Connoisseur Co., Ltd., 1, Abchurch Lane, London, E.C. 4.

QUESTIONS FROM THE VISITORS
MISS KENNEDY.
 I have seen a picture in my possession, and it is a portrait of a young man, of the Flemish School, which is like the work of Dirk Hals. It was shown at the Academy Winter Exhibition in 1887, and was then in Sir W. Agnew's possession. I have asked about it at Agnew's in Bond Street, and cannot trace it there. The picture is reproduced in Mrs. Bell's *Life of Gainsborough*. I have asked Sir Walter Armstrong and the Curator of the National Gallery, and neither of them know where the picture is, neither does Mrs. Bell.

P.S.—The original of the picture was a relation of my wife.

QUESTIONS FROM THE VISITORS
THE DUC DE BOURBON.
 I have in my possession a picture of the Flemish School, which is like the work of Dirk Hals. It was shown at the Academy Winter Exhibition in 1887, and was then in Sir W. Agnew's possession. I have asked about it at Agnew's in Bond Street, and cannot trace it there. The picture is in a fairly good condition. I have asked Sir Walter Armstrong and the Curator of the National Gallery, and neither of them know where the picture is, neither does Mrs. Bell. I enclose you a photo of the picture, and request you to answer. I should be glad to hear from you again, and also if you can find any more information.

To complete my letter, I wish to tell you that my picture is exactly like the reproduction of the picture by Dirk Hals in No. 96 of *THE CONNOISSEUR* of August, 1909. Many well-known painters assured me that it is the same girl in another costume.
 Yours faithfully, J. DE W.

QUESTIONS FROM THE VISITORS
PAINTING A REPRODUCTION OF A QUERIES

DEAR SIR,—I am a subscriber and admirer of your magazine, and have been much interested in seeing in the "Notes and Queries" pictures of paintings owned by people who would like to have them identified, and find that they often receive considerable information from your readers.

I have an oil-painting, but do not know who the artist is. It is a portrait of Mr. Alfred Cops, who had charge of the Royal Menagerie at the Tower of London from 1822 to about 1830, under the constableness of Arthur, Duke of Wellington. We have stood from the daughter of Mr. Cops, from whom we obtained the portrait in this country, that some well-known artist painted the Duke's portrait during that time, and afterwards painted her father's portrait, which is the one above referred to. There is no mark on the painting from him to tell anything.



REPRODUCTION OF A DUTCH PICTURE

Will be greatly obliged if you will print this in your magazine, that I may get the information from some of your readers.

At the same time I enclose a small picture on a panel which has been split down the middle, and which is signed in the corner, "A. Ostade." In my various visits to museums throughout Europe, I have looked to see if I could find this identical picture by this Dutch artist. If I had seen one I would consider this a copy. I wonder if any of your readers have ever seen an original of this, or if they believe it to be an original.

Yours very truly, GILES WHITING.

UNIDENTIFIED MEZZOTINT.

DEAR SIR,—The Baron von Oldenburg-Beisleiden, who has just found in the "Notes and Queries" of your April number the reproduction of a portrait (unidentified mezzotint), wishes to tell you that he has seen in the house of relations of his a *very* similar portrait. This was a photo after a painting, and was described to him as representing the first wife of the famous State-Chancellor, Prince Hardenberg, who either was *née* Countess Reventlow (which name in the mentioned enquiry seems to be misspelt as "Ravenclough"), or who later on married a Count Reventlow. He believes that the original painting must be at the castle of Neuhardenberg in the province of Brandenburg, and regrets not to be able to give any better particulars. Perhaps the lady or gentleman who wishes to know about the painting and the artist will take the trouble to ask information



PORTRAIT OF ALFRED COPS

from Geheimer Registrarsstat, Graf Cuno v. Hardenberg, Gr. Weinmeiskerstr., Potsdam, Germany.

UNIDENTIFIED MEZZOTINT.

SIR,—The "unidentified mezzotint engraving" on page 259 of *THE CONNOISSEUR* April number represents probably Louise, Landgravine, later Grand Duchess of Hessen-Darmstadt (1761-1830). She was also born Princess of Hessen, daughter of Prince George of Hessen, and his wife, Countess Leiningen Heidesheim. Grand

Duchess Louise's two sisters were both married to Duke Carl of Mecklenburg-Strelitz. The first wife, Princess Frederike Caroline, was Queen Louise of Prussia's mother.

I have seen the mezzotint engraving in the possession of one of my relations in Hessen-Darmstadt, to whom it was left by his grandmother, who, as a young girl, was lady-in-waiting to Grand Duchess Louise. It is exactly the same as the photograph inserted in *THE CONNOISSEUR*, engraved by Hudson, after Schroeder, without any indication whom it represents, but we have always taken it for Grand Duchess Louise.

BARONESS GRUNELIUS, COUNTESS BERNSTORFF.

PEWTER CASTOR-OIL SPOONS.

DEAR SIR,—In your March issue we notice an enquiry from a correspondent, Mr. A. P. Percival, asking for information concerning pewter castor-oil spoons. We beg to say that we are makers of spoons like those shown in the drawing, and have some in stock at the present time. We were making spoons

We remain, yours
faithfully,

graph of an old picture of ours, in the hope that the Connoisseur will be the first to identify the three portraits. I inherited the picture from my grandfather, Mr. William Hutton, who was living in the town of Carnarvonshire as

When I was young I know he was descended from Oliver Cromwell, but owing probably to his residence in what was then a remote part of the country, his name does not appear in any pedigree of the Cromwell family. In 1928 the picture, hitherto black from age and varnish, was cleaned and taken to the National Portrait Gallery. I there received the opinion that it was probably the work of Jonathan Richardson. At the



same time it was pointed out to me that the features of the portraits bear a family likeness to immediate descendants of the Protector. For a few years previous to the cleaning the picture had been stored in a box-room: hence the numerous cracks. The frame is plain black-painted wood, now unfortunately much worm-eaten. The iron at the back of the frame is said to be the style of the end of the seventeenth century. I shall be grateful for any help in ascertaining this point.

MRS. F. L. WILLIAMS.

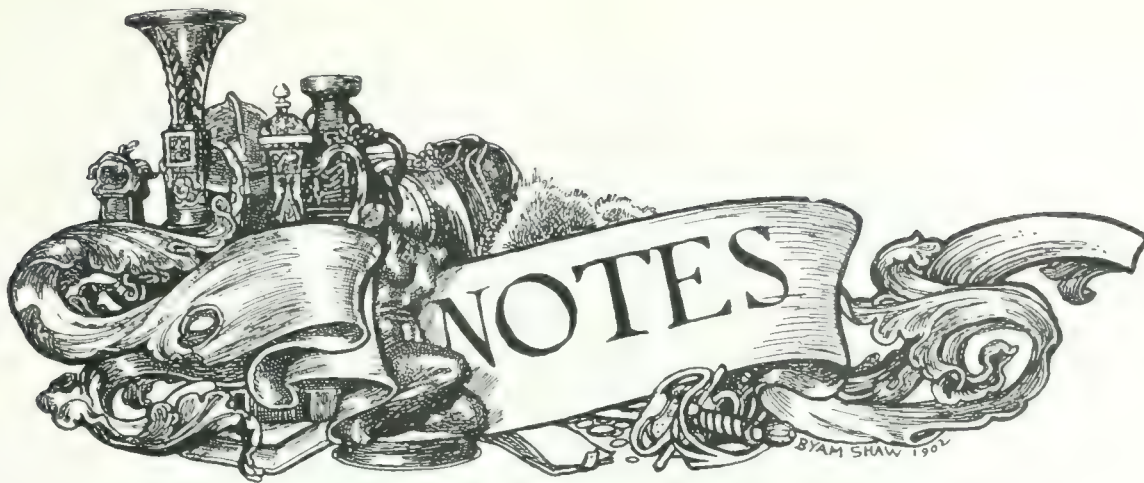
MISS ANNE CLAY, 10, WILKINSON

DEAR SIR,—With reference to your correspondent's query in the May number, the information required is contained in a volume entitled *A Concise Account of the Works of Samuel Pepys, Esq., that are now made*, by T. Willement (4to, 1840), a copy of which is to be found in the National Art Library and the Victoria and Albert Museum.

I am, yours faithfully, B. T. BATSFORD.



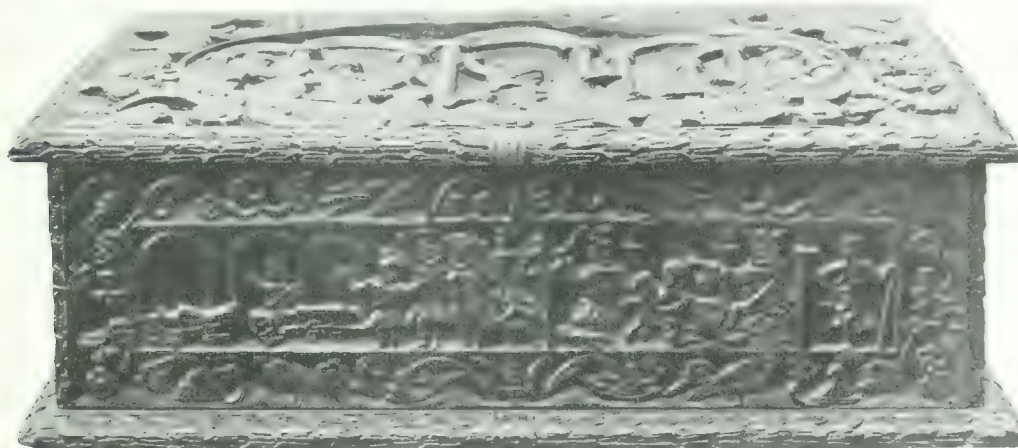
—THE CLAY COLLECTION—PROMISED BY CLAY



Antique Carved Box

THIS box has been in the possession of the family of Burland (see Collinson's *History of Somerset*) for many generations, and when the male line came to

by royal license. It is now the property of J. B. Harris-Burland, the novelist. It is of the late fifteenth or early sixteenth century, and is decorated



LATE FIFTEENTH OR EARLY SIXTEENTH CENTURY BOX CARVED WITH BIBLICAL SUBJECTS

an end in 1804, it passed, with all estates, through the female line to the family of Harris, who subsequently assumed the name and arms of Burland

with Biblical subjects. The Tudor rose appears in several places. The measurements are $20\frac{1}{2}$ in. by $11\frac{1}{2}$ in. by $6\frac{1}{2}$ in.



IID OF BOX



Figure 1. The relief carving.



Figure 2. The relief carving.

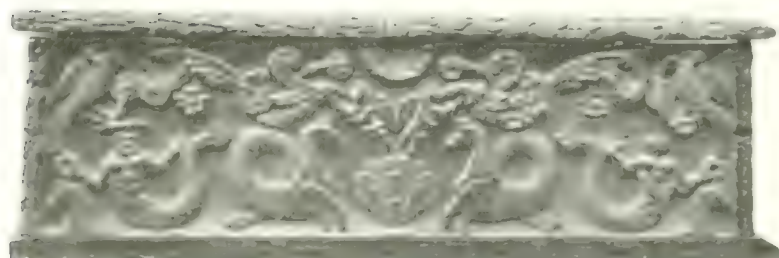


Figure 3. The relief carving.

**Medallion by
W. Hackwood**

THE photograph reproduced is of an oval medallion in basalt (black), measuring $4\frac{1}{8}$ in. by $3\frac{1}{8}$ in. It is unique from the fact that it bears the modeller's name, "W. Hackwood," and the date "1779," on the base of the arm. The initials "E.B." are also shown on the trowel. On the back is the impressed marks "Wedgwood" and "Byrne," written on whilst the paste was soft.

The medallion is claimed to be the only one extant, and should be interesting to collectors of Wedgwood. Wedgwood was averse to the modelers' names appearing on their work, but in this case he may have approved of it on account of Byrne being a favourite workman.

Old Fireback

I SEND herewith a photograph of a fine old fireback which I have in my possession. It came from



BLACK BASALT MEDALLION

BY W. HACKWOOD

the thistle and fleur-de-lis, and the date 1649, with the initials "J.M." The crown surmounts the rose and fleur-de-lis. I think this photo and description may be of interest to your readers. Perhaps some of your readers can tell me if this is a "Royal fireback"?

Salisbury House, Bury Street, Edmonton, and was found when enlarging one of the fireplaces there. Salisbury House is one of the fine old houses at Edmonton, and was in the hands of the Earls of Salisbury in the fourteenth century, and in Henry VII.'s reign belonged to the Crown. It was granted by Henry VII. to Sir Thos. Bouchier, but in 1513 was again purchased by the Crown, and formed part of the marriage settlement of Queen Henrietta Maria.

There are many fine ceilings, panellings and carved fireplaces remaining in the house, which now belongs to Mr. O. R. Fabian. On the fireback



OLD FIREBACK

Our Plates

Duchess of Parma, was born in 1727: her early death, which occurred in 1752, was much regretted, as she had more influence with the king than any of her four unmarried sisters who survived her, and it was thought that, had she lived, she would have been able to prevent her father indulging in some of the questionable amusements and pursuits which did so much to degrade the monarchy in the eyes of the French nation. The portrait of the princess, by Jean Marc Nattier, reproduced in this number, is one of the two that he painted of her which hang at Versailles, the other one representing her in the guise of Flora. The work reproduced gives us the most life-like portrait of the princess, who was the best looking and most accomplished member of her family--though this latter addendum does not imply much, as the education of both her and her sisters had been shamefully neglected.

being taken from the town in which he lived, hangs in the hall of Saturn at the Pitti Gallery, Florence. It is one of the best of his smaller pictures, the glowing flesh-tints and the warm browns of the Magdalen's dress forming a colour harmony of singular beauty. In *Milk-brook Maids* we give another of that popular series of *The Cries of London*, which, more than any other of Francis Wheatley's works, have served to keep his memory fresh in the minds of the British public. The original picture was probably one of the earliest of the series to be painted, and it may be taken for granted that it was among the six *Cries of London* exhibited in the Royal Academy of 1792. Schiavonetti

of the following year, probably in company with *Two Bunches a Penny, Primroses*, by the same engraver. This bears the same date in July, but the year is omitted. The series was continued until the thirteen plates had been issued, the last one appearing on May 1st, 1797. The subject of knife handles was dealt with in the notes given on the plate which appeared in our preceding issue: and *Gathering Fruit*, after an original water-colour drawing by William Hamilton, R.A., concludes the series by this artist representing the Seasons, which have been appearing in our recent issues.

Books Received

- 18s. net. (L. Upcott Gill.)
 H. M. Curtis, 1s. 6d. net. (T. C. & E. C. Jack.)
 Chas. H. Curtis, 1s. 6d. net. (T. C. & E. C. Jack.)
 N. A. Curtis, 1s. 6d. net. (T. C. & E. C. Jack.)
 7s. 6d. net: *Individuality and Art*, by Herbert E. A.
 Welsh Painters, Engravers, and Sculptors, 1527-1911, by Rev.
 T. Mardy Rees. (Welsh Publishing Co.)
 School, Ely.





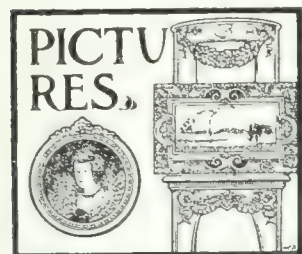
GATHERING FRUIT
PAINTED IN WATER-COLOURS
BY WILLIAM HAMILTON, R.A.



THE intervention of the Easter holidays reduced the picture sales in April to very moderate dimensions. The

collection of the late John Gunn, Esq., which was sold at Messrs. Christie's on the 26th, by order of the executors of the late Mrs. Eliza Gunn, was chiefly interesting for the examples of the Norwich School it contained.

The most important of



these was *A Scene near Catton, Norwich*, 27½ in. by 24½ in., by J. Crome, a work which had been etched by the painter and was exhibited at Burlington House in 1878; this brought £630. *A View of Saltholme, near Norwich*, 17½ in. by 13½ in., to which the same particulars as regards etching and exhibiting applied, also by Crome, brought £252; two J. S. Cotmans, *A Rocky Gorge*, 29½ in. by 24½ in., and *The Silent Stream, Normandy*, 15½ in. by 12 in., brought £178 10s. and £136 10s. respectively; and a drawing by the same artist, *Mont St. Michael, Normandy*, 11½ in. by 20½ in., £105. Not belonging to this collection were *The Edge of the Wood*, 39½ in. by 49½ in., by W. H. Crome, 1832, which realised £189; *A Dog, with Fruit and Dead Game*, 31 in. by 40½ in., £120 15s.; *A Woody Landscape, with farm, cottages, and figures on a road*, by Hobbema, £462; while the highest price of all—£1,050—was attained by *The Castle and Town of Nimeguen*, on panel, 25½ in. by 32½ in., by J. Van Goyen, signed with initials, and dated 1647.

On the 19th the same firm disposed of a number of pictures by Old Masters, the property of the late Lord Blantyre, and from other sources. Among the more important items were *Still Life on a Table*, 52½ in. by 72 in., by J. D. de Heem, £199 10s.; *The Serenade*, 91½ in. by 47 in., by Jan Ovens, £136; *A Frozen River Scene*, on panel, 26½ in. by 38 in., by J. Van Goyen, £215 5s.; *A River Scene*, on panel, 16½ in. by 22 in., by S. Van Ruysdael, £325 10s.; *A River Scene, with a waggon, ferry, boats, figures and animals*, on panel, 28½ in. by 42½ in., by the same, £635 5s.; *A Chateau, among trees on the further bank of a river*, on panel, 6½ in. by 10½ in., by J. Van der Heyden, £194 5s.; *An*

Astronomer, seated in his study with two attendants, 23 in. by 19½ in., by M. Van Musscher, signed and dated 1671, £252; and *A Triptych, with the Madonna and Child, Angels and Saints*, centre panel, 18½ in. by 13½ in., of the school of Van Eyck, £304 10s. A reputed Velasquez, *The Angels Appearing to the Shepherds*, 70 in. by 49 in., though once forming part of the collection of King Louis Philippe, and mentioned in Stirling and Waagen, found so little favour with experts that it fell to a bid of £178 10s.

THE most interesting sale of engravings during the month was that of the collection of the late Richard Johnson, Esq., of Chislehurst and Manchester. This was dispersed by

Engravings

Mr. J. C. Platt at the galleries 6, 7, and 8, Old Bond Street. The works sold included a large number of drawings and engravings by Old Masters, but the principal feature of the collection was the series of fine proofs after Reynolds. Mr. Johnson was fortunate enough to secure these during the sixties and early seventies of the last century, when, as the writer was told by Mr. Grundy, of Manchester—from whose firm nearly all of them were purchased—the finest examples were secured for under fifty pounds each, some of the plates which now run well into three figures being individually retailed for a tenth of that amount. Among the most noteworthy items was a 1st state proof of the *Countess of Salisbury*, by Valentine Green, which brought £535 10s.—a record for this particular plate. It is interesting to remember that Reynolds, after this plate was made, repainted the lady's costume in the original picture, so the engraving is the only authentic record of the work as it first left the artist's hands. Other important items were *Lady Bamfylde*, by Thomas Watson, 2nd state, £477 10s.; *Mrs. Pelham Feeding Chickens*, by W. Dickinson, 1st state, £462; *Lord Ashburton*, *Col. Barié*, and *Lord Shelburne*, by James Ward, finished engraver's proof, with the names of the personages written on the margin in the engraver's autograph, £60 18s.; *Mrs. Elizabeth Sheridan as "St. Cecilia"*, by W. Dickinson, 1st state, £89 5s.; *Lady Elizabeth Herbert*, by John Dean, 1st state, £73 10s.; *Countess of Carlisle*, by James Watson, 1st state, £304 10s.—a record for this plate; *Lady Caroline Price*, by John Jones, 2nd state, £69 6s.; *Lady Elizabeth Taylor*, by

both and Henrietta Montagu, by Henry Meyer, engraver's state, £63; *Lady Cockburn and Children*, by Chas. Wilkin, proof, £55 13s.; and *Viscount Malden and Lady Capel*, by Charles Turner, £67 4s. Among other engravings sold were the pair, *An Angling Party*, by G. Keating, and *The Angler's Repast*, by W. Ward, both after Morland, £110 5s.; *Delia in Town and Delia in the Country*, by J. R. Smith, after the same, £115 5s.;

The engravings of the late Charles J. Wertheimer, Esq., sold at Messrs. Christie's on April 23rd, were, properly speaking, not a collection, but an accumulation, for Mr. Wertheimer took little interest in black and white art. Many of his plates were presentation copies, while he had bought others as records of pictures which had passed through his hands. The highest prices were realised by the following, all being artist's proofs, unless otherwise stated: *Lady Castlereagh*, after Lawrence, by Greenhead, £18 18s.; *Miranda* half-length, £13 13s.; and *The Frankland Sisters*, £21, both by Scott-Bridge, £18 7s. 6d.; *Countess Spencer*, £17 17s.; *Simplicity*, Cousins, after Reynolds. *The Monarch of the Glen*,

Landseer, after his brother Sir Edwin, only afforded proof of the continued declension in the value of these engravings, proofs of which have each touched three figures. The same may be said of the double signed proof before letters of *The Hunters at Grass*, by C. G. Lewis, after the same artist, which brought £16 16s. This was catalogued by the auctioneers as an artist's proof, the error originating in the fact that this is one of the few plates issued under the auspices of the Print-sellers' Association, in which the impressions of all the proof states were stamped on the left. The subject was thoroughly treated in the issue of THE CONNOISSEUR for April, 1911. Other properties at the same sale included the following etchings:—by Hedley Fitton, *John*

by H. Dicksee, £16 16s.; *Finette*, dry point, 3rd state, by J. M. Whistler, £37 16s.; and *The Syndic*, after Rembrandt, by C. Koepping, £28 7s. *A Récervé*, by

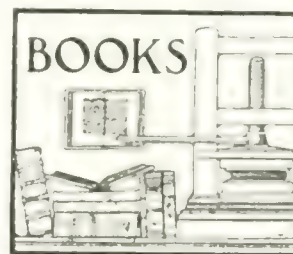
English, among which were *The Stafford Children*, by

and *Henry Luntton*, proof before the title, £42, all after

a Bacchante, by and after the same, printed in colours, £231. *Mrs. Arbuthnot*, by S. W. Reynolds, after Hoppner, proof, wide margin, £71 8s.; and *The Hon. Mrs. Bouverie*, after the same, by J. R. Smith, printed in colours, £73 10s.

Other items during the month included *Guillaume de Brisacier*, by A. Masson, 2nd state, £93; and *Queen Elizabeth*, by Crispin de Passe, after Isaac Oliver, £35, sold by Messrs. Sotheby on April 1st; and on April 25th, *Industry*, by C. Knight, after Morland, printed in colours, £48; and *Lord Londonderry*, by H. Meyer, after Lawrence, proof before letters, £20.

THE miscellaneous sale of books and manuscripts which took place at Messrs. Sotheby's on March 28th



and 29th was noteworthy for the inclusion of several items whose interest was not limited to their purely literary associations. Among these was a copy of Edward Fitzgerald's *Rubāiyāt of*

illustrated by Elihu

Vedder, the original edition, 4to, bound by Sangorski and Sutcliffe in a style so sumptuous that one willingly accepts the catalogue description of it as "the most remarkable specimen of binding ever produced." The levant morocco covers were enriched with designs in which an attempt had been made "to suggest all the beauty, extravagance and splendour of Eastern decoration, 1,050 jewels set in gold being inlaid on them. Under the circumstances the price attained, £405, was not unduly high. An orthodox first edition of the *Rubāiyāt*, original brown wrapper, as new, small 4to, Quaritch, 1859, brought £66. A writing-table of mahogany, which had once belonged to Charles Dickens, scratched with the initials of the novelist, apparently by himself, and possessing a complete authentic pedigree since it left the sale at Gad's Hill Place in 1878, was cheaply purchased for £16. A unique lot consisted of the *Gretna Green Marriage Register*, kept by John Linton, between the years 1825 and 1854, and a parcel of between 1,100 and 1,200 original certificates of marriages celebrated by him at Gretna Hall during that period; this realised £420. The Granville collection of Handel MSS. was disposed of in two lots: the first, consisting of 37 volumes of scores of his works, in the handwriting of his amanuensis, J. C. Smith, brought £105; while the second, 28½ pages, 4to, MS. score in the composer's own autograph, realised £510. A presentation copy of Audubon's *The Birds of America*, 7 vols., with numerous plates in colours, royal 8vo, New York, 1840-44, brought £45; Lilford's *Coloured Figures of the Birds of the British Islands*, 2nd edition, 7 vols., complete in the original 36 parts, 1891-97, £35 10s.; Wychiffe's *Prayers*

denuded in 11 parts, and the *Meditation by Savonarola*, the six parts in 1 vol., with general title and dedication, c. 1527, was a unique copy (the only other one known with the general title, that in Lambeth Palace, wanting the 5th part), it brought only £250, a moderate price, as the first four parts have each separately fetched £100. A set of 23 volumes of first editions of Byron, 1807-24, including the rare *Lines on John William Rizzio Hoppner*, of which only six copies were printed, with a gold signet ring set with intaglio portrait of Byron, which formerly belonged to John Hobhouse, brought £105; a number of Indian miniatures realised sums ranging from £10 to £80; G. P. Cauvet, *Recueil d'Ornements*, 74 plates, folio, Paris, 1777, £79; Caxton's *Golden Legend*, made up from the first and second editions, 1484 and 1487, and somewhat imperfect, £134; Jean Racine's *Œuvres*, with frontispiece and 56 engravings in proof state, printed on large vellum paper, folio, 3 vols., Paris, 1801-5, £130 (this was Napoleon I.'s copy, and had been bound for him by Bradel-Derome). An interesting copy of *The Third Folio* of Shakespeare, size 13½ in. by 8½ in., as originally issued without the seven spurious plays, but with the latter inserted, and bearing the 1663 imprint, brought £550. A French fifteenth-century *Book of Hours*, illuminated MS. on vellum, 136 leaves, 7 in. by 4½ in., with uncommon borders and miniatures, sold for £240; while another, 203 leaves, 8½ in. by 6 in., with unusually broad borders of decorative flower work and many miniatures, realised £555.

The library of the late Louisa Lady Ashburton, which was sold by Messrs. Sotheby on April 14th and the four succeeding days, though large, contained few noteworthy items. Two of the latter contributed no less than £765 to the total of £2,949 10s. realised by the 1,461 lots into which the collection was divided. The first of these items was a complete copy of the original edition of Audubon's *The Birds of America*, 4 vols., 435 coloured plates, elephant folio, 1827-38, with all the titles and margins intact, which brought £540. The last time that a similar copy appeared in the auction room was on July 27th, 1909, at Messrs. Sotheby's, when one brought £380. The other costly item was a *Book of Hours*, printed on vellum, measuring 9 in. by 5¾ in., containing 96 leaves, and illustrated with numerous illuminated woodcuts and ornamental borders, from the press of Simon Vostre, Paris, 1498. This possessed the additional interest of having once been in the possession of Caroline Buonaparte, sister of Napoleon I.; it sold for £225. Other interesting volumes largely consisted of presentation copies of works by Browning, Carlyle, and other Victorian authors. These included E. B. Browning, *Last Poems*, 1st edition, original cloth, 8vo, 1862, with autograph inscription of Robert Browning, £8; R. Browning, *Balaustion's Adventure*, 1st edition, 8vo, 1871, with autograph inscription, £7 10s.; Carlyle's *History of Frederick the Great*, 6 vols., 8vo, 1858-65, £25; the 1869 edition of the same, 7 vols., 8vo, 1869, £10; *Oliver Cromwell's Letters and Speeches*, 1st edition, 3 vols., 1845-46, £12 5s.; *Past and Present*, 1st edition, 8vo, 1843, £12 15s.; *Latter-Day Pamphlets*, 1st edition,

8vo, £11; and *Life of John Stirling*, 1st edition, 8vo, 1851. All the foregoing were enriched with autograph inscriptions by the author. Most of them had been presented either to Lord Ashburton or his first or second wife, the former of the two being the lady who unconsciously exercised such a deleterious influence on Carlyle's marital relations. The value of these books was largely increased by their associations with Carlyle, as was also that of the following volumes, which once formed part of his library and contained manuscript notes and autograph inscriptions by him:—*A Discourse on the Death of Marshal Keith*, translated from the French, published by Monsieur Formey, 8vo, Edinburgh, 1764, £53; *Mémoires de Frédérique Sophie Wilhelmine de Prusse, Margrave de Bareith*, 2 vols., 1812, £31; and John Aikin, *Annals of the Reign of King George III. from 1760 to 1820*, 2 vols., uncut, 1820, £36. A presentation copy of Goethe's *Hermann und Dorothea*, medallion portrait of the poet inserted, original boards, Braunschweig, 1826, with an autograph inscription of four lines of German verse, brought £42; the 1st edition of Ruskin's *Stones of Venice*, 3 vols., imp. 8vo, 1851-73, presentation copy to Carlyle, with autograph inscription, £40; John Stirling, *Essays and Tales*, edited by J. C. Hare, 1st edition, 2 vols., 1848, Carlyle's copy with manuscript notes, £17; and Tennyson's *The Princess*, 1st edition, original cloth, presentation copy from the author to Carlyle, with autograph inscription, £46.

On April 14th Messrs. Puttick & Simpson disposed of books from various collections, among which was an imperfect set of the reports of the *Proceedings of the Anniversary Festivals of the General Theatrical Fund*, 1847-80, in original wrappers; the Reports consisted of the 2nd, 4th to the 14th, 16th to the 22nd, 27th, 32nd and 35th, and thus included the thirteenth one with Thackeray in the chair, of which only two or three copies are known. The inclusion of this rarity justified the high price—£128—which was realised. At the same sale a number of autographs were disposed of. Among these a holograph manuscript, *Fragments of the Iliad*, 140 lines, on 12 pages, oblong 4to, by George Meredith, written about 1870, brought £73; two holograph manuscript poems by R. L. Stevenson, *My Body which my Dungeon is*, and *The Sick Child*, each 1 page folio, brought £45 each; a long autograph letter by the same from Davos, 1882, 4 full pages, 8vo, £50; a holograph manuscript poem, *Dedication to Wm. Bell Scott*, by Swinburne, £24; and two letters of Shelley, both 4 pages, 4to, and addressed to Leigh Hunt, £36 and £42 respectively.

In a sale of autographs by Messrs. Sotheby on April 22nd, Rudyard Kipling's manuscript of his poem of *The Quest*, containing 41 lines, brought £16 10s.; a letter of Sterne, 2½ pages, 4to, addressed to Sir Wm. Hamilton, and dated from Rome March 17th, 1766, £45; 27 pages, 4to, of Thomas Hardy's original manuscript of *The Melancholy Hussar*, £50; and the first edition of Foster's *Life of Dickens*, 1872-74, extra illustrated by the addition of 232 autograph letters (including a number from the novelist), various plates, portraits, and drawings, inlaid to 4to size, and extended to 6 vols., £140.



The Royal Academy (First Notice)

aspect which Walter Pater tells us is an indispensable element of all

art. Something

this last statement. Originality—that is to

truths hitherto

fresh and un-

which is one

few artists is it

paringly that

have produced

original work. Reynolds, who, save Turner, is

that its art is stagnant—wanting the vivifying breath of originality to animate it into new forms, and so endow



Constable and Corot, both among the greatest landscape painters of all time, each conveys the sum-total of his discoveries in one of his typical works; their others are but variations of the same themes, not further removed in treatment and conception than are the melodies which a master musician can weave on a single motive. Were these painters alive, we might find these repetitions

tedious, and urge them to introduce us to other phases of beauty, for in such manner we treat the artists of to-day. Let us give heed to our ways in this respect, remembering

good art, even if presented in the most unattractive guise, is infinitely preferable to bad; and that it is no

tion to the latter that its particular type of badness has never

before. Mere novelty, whether in theme, conception, or treatment, does not constitute originality; the one

quality, the other permanent. We live while the edifice of twentieth-century art

is in course of formation can only vaguely tell to which class the materials belong. When time shall have sifted them out, much of what attracts us by its piquancy and strangeness will have crumbled to oblivion, while perhaps a few of those works now overlooked because of their unaffected simplicity will reveal themselves as possessing qualities more enduring than marble, more precious than the lustre and brilliancy of gems of price.

In the present exhibition the charm of novelty, whether ephemeral or otherwise, is decidedly lacking. There is a dearth of new artists. The triumphs are to those who have triumphed in the past, and the latter are concerned in telling us things already told, even if the form and phrasing are now a little different. A weakness of the exhibition, from an artistic, if not from the popular, standpoint, is the plethora of pictures representing royal personages and pageants. Such works are usually only fruitful in the perpetuation of the commonplace; the greatness of the occasions and personages represented, and the widespread interest which such themes evoke, weighing like an incubus on the originality of the painters employed. Hence pictures of this kind usually follow a set precedent, dating from the era of Louis XIV., when the intimacy with their sovereigns which had been expressed in pictures by Van Dyck and Velasquez was replaced by an official formalism, in which the expression of individualism is subordinated to the representation of the panoply of state. Though the portrait of H.M. the King, by Sir Luke Fildes, and Mr. Bacon's Coronation picture, are at the time of writing only represented by empty spaces, the third of the trio of pictures which are to occupy the end wall of the third gallery, Mr. W. Llewellyn's portrait of H.M. the Queen, is in position. A historical document, rather than a work of art, it has at least the merit of being pleasantly phrased. The likeness of Her Majesty has been caught not unhappily; the painting of her white and gold petticoat



CANNON STREET RAILWAY BRIDGE
BRANGWYN, A.R.A.

FROM AN ETCHING BY FRANK
BY PERMISSION OF THE FINE ART SOCIETY

is a fine piece of imitative brushwork, and the general colour-scheme harmonious. The pose of the figure, the composition and arrangement of the background, and the accessories, are carried out on conventional lines, and are more or less a duplication of what has appeared in every state portrait for the last century. Characterless and uninteresting as these portions of the picture are, Mr. Llewellyn can be congratulated on not having lowered the standard set by his immediate

predecessors in similar works. Mr. A. S. Cope's picture of *H.R.H. the Prince of Wales* is more successful, largely because the difficulties to be surmounted have not been so numerous. The comparative simplicity of his background has permitted the artist to concentrate greater interest on the rich robes of his subject, who stands, a graceful and dignified figure, carrying his princely finery with the ease of one born to the purple. Less praise must be awarded to the equestrian portrait of *His Majesty the King*, by M. Georges Scott, which, by virtue of its bulk, dominates Gallery VII. Its conventionality of treatment is redeemed neither by fine colour nor bold brushwork. One, however, can better tolerate such conventionality than the unconventionality of the remaining picture connected with the English royal family—*The Investiture of H.R.H. the Prince of Wales at Carnarvon Castle*, by Mr. Christopher Williams. One has rarely seen a more unsightly representation of a beautiful and stately pageant. It is weak in drawing, garishly crude in colour, and utterly wanting in atmosphere, repose, or decorative effect.

Turning to the general exhibits, one of the first pictures to attract the eye is Mr. J. Lavery's *The Silver Turban*. Mr. Lavery's work always possesses that intangible quality which, for want of a better word, one calls distinction; what it sometimes lacks is that air of completeness which only comes from the perfect realisation of a preconceived and definite mental vision of the picture to be painted. The present work, a portrait of a

lady in evening dress with furs, is marked by both these attributes. Exquisite as is the colour harmony of the delicate silver greys and greens which dominate most of the canvas, they are hardly in accord with the more positive renderings of the carnations in the lady's face. The artist's *Miss Haslam* suffers also through being imperfectly realized, though in this one would imagine that the too summary handling of the dress came less from intention than want of time to add the finishing touches before the picture was wanted for

better in this respect, for whether one likes it or not, the representation of the death-scene of the famous dancer carries conviction that in it the artist expressed what he intended. The work is practically in monochrome; the composition is curious rather than attractive, and there are great empty spaces on the canvas practically devoid of interest, and yet withal the painting exercises a strange fascination on the spectator. It seems transfused with a subtle melancholy, which affects one like listening to a plaintive strain of music. Returning to the first gallery from where one has been led in pursuit of Mr. Lavery's pictures, one is attracted by the quaint naïveté of Miss Alice H.

rendering of the almost tiresome cleanliness of a Dutch village thoroughfare. Mr. Henry S. Tuke's *Low Tide* is a repetition of his often essayed theme, the painting of flesh in bright sunlight against the blue of the sea. The success of the same artist's portrait of *The Rev. T.*

permanently enrolled among the ever-increasing company of portrait painters. It is a firmly painted, well-characterised work, deficient in neither tone nor atmosphere.

home's best pictures. The adjective which most fittingly describes it is "pretty." The colouration is scattered and lacks a predominating note, while the buxom, rosy-checked maiden, who is supposed to represent the wife of Ulysses, worn with twenty years' waiting for her absent

the artist might be well advised to choose another title

showing the interior of a fashionable restaurant in the evening, is effective and well composed. *The Picnic*, by Mr. George Henry, is one of those pictures attempting what might be called a sunlight problem, the scene being laid in a forest glade, in which splashes of sunlight penetrate through the foliage on to a group of figures surrounding a white tablecloth and the adjacent green sward and tree trunks. Mr. Henry's solution is remarkable for its prevailing coldness of tone. He insists less on the warmth of the sun than the coolness of the shade. The effect is decidedly original, and at first rather

it, the truth of the rendering becomes manifest. Mr. Arthur Hacker's lighting problems are chiefly connected with street lamps environed by the night atmosphere of London. In these essays, however, the blaze of electricity

to represent an isolated light with sufficient strength to dazzle the eyes of the spectator; but the effect is nearly as tiresome on canvas as it is in actual life. Far better is his *Imprisoned Spring*, one of the most successful genre works in the exhibition, representing a girl wistfully glancing out of a window flooded with spring sunshine, and having a glass of spring flowers on its ledge. The materials for the composition thus tritely set forth hardly promise anything better than an anecdotal picture glossed over with cheap and obvious sentiment. Mr. Hacker has risen to a higher level. Something of his success is owing to good, sound and sincere draughtsmanship and brushwork, but more to the depth of feeling permeating the work—the sense of young life struggling against the bars—which lifts it from the region of anecdotal art to be a type of the universal.

Other works in the first gallery are an adequate portrait of *Lord Alverstone*, in the red robes of Lord Chief Justice, by the Hon. John Collier; Mr. Sant's broadly painted and atmospheric landscape, entitled *The Present and the Past*; Mr. Frank Dicksee's highly wrought *Nymph*, nice in sentiment, but wholly unconvincing; and Sir Lawrence Alma-Tadema's *Preparations: in the Coliseum*, which has been unanimously condemned by critics on account of the alleged impossibility of the central figure being able to stand in the space allotted her. One may not like the work, which is marked by the same want of animation and the same wonderful imitative painting of marble and still-life characterising most of the artist's productions; but on this point one could safely wager that Sir Lawrence is right and the critics wrong. Foreshortened perspective is so deceptive in its appearance that most painters are content to judge a semblance of correctness by actually falsifying it. The late Lord Leighton was among the few exceptions, and the foreshortening of the girl's arm in his picture of *The Bacchante* evoked similar comment. He then declared to a friend of the writer that he would stake his reputation on its absolute correctness; one may be sure that Sir Lawrence would do the same in regard to his work. Whatever the weaknesses of his style—a want of spontaneity and directness being the most noteworthy—they are those which naturally accrue to a learned and accomplished craftsman, whose aim is not to paint things as they seem to be, but as they are. Mr. Charles Sims is diversely represented. In this room is one of his best pictures, *The Shower*, a medley of inconsequential conceits beautifully expressed. A bevy of nymphs and cupids are scattered about the canvas, one end of which is all sunlight and spring blossom, while the other is enveloped in darkness and deluged with rain; in the neutral territory between, a group of cupids are wafting down from an old stone monument a curtain whose size and weight make it admirably adapted to fill the proscenium of a theatre. Some of the figures are perfectly expressed, some only suggested. The composition is so scattered that the canvas might be divided into three separate pictures. The picture offends against most of the canons of art; it should repel our aesthetic sensibilities, but, on the contrary, it attracts them. Analyzing

the charm, one finds it rises from those apparent imperfections which at first sight one feels most inclined to condemn. Mr. Sims's domain is the realm of fancy; more than any other living English artist he has the power of vitalizing those things which have never been, and yet which are always present in our minds; transmitted, perhaps, with the blood inherited from those far-off ancestors who lived in the youth of the world before knowledge had cabined the imagination and when the

solitudes of nature seemed peopled with beings God-like and beautiful. These phantasms are as the thread of gossamer; seek to grasp them and their charm evanesces; they are always delightful, but never under our control, and always intangible and remote. Something of these elusive qualities characterises Mr. Sims's pictures. His creations are as wayward and capricious as the phantasies that people our minds. He sets down not everything. Here and there on his canvases figures appear in their full completeness; elsewhere they are only half emerged into being. There is a tantalizing sense of suspended realization about his work; but it is living; it moves and fascinates us, and little by little one begins to understand that if it was more fully wrought and carried further into the regions of actuality, so would the dream-like visions be replaced by commonplace facts, and the glowing phantasies congealed by the cold touch of academic convention.

In the second gallery M. Emil Osterman's portrait of *H. M. Gustave V. of Sweden* is well painted, but lacks distinction; Mr. John Crealock's companion pictures, *The Red Sofa* and *The Yellow Sofa*, are carefully planned compositions, set and formal, but possessing a certain quaint originality, and well balanced in their



MRS. MICHAEL ANGELO TAYLOR AS "MIRANDA" BY SYDNEY WILSON,
AFTER JOHN HOPPNER BY PERMISSION OF MESSRS. VICARS BROS.

arrangements of rich colour; and in *Smile* you Mr. Stanley L. Wood infuses a certain amount of spirit into the well-worn theme of a horse artillery battery dashing its guns out of the reach of an enemy's fire. *The Education of Isabella the Catholic*, by the late E. A. Abbey, with its rich decorative scheme, in which reds and blacks predominate, reminds us how much we shall miss the work of this accomplished artist in future exhibitions. The only painter who seems inclined to step into the breach is Mr. Stephen Reid, whose *Who is*

Silvia, in Gallery VII., is clearly influenced by the work of the dead artist. It is pure illustration, but illustration raised from the plane of merely anecdotal storytelling by its feeling for decorative beauty. Mr. Reid's work is good in itself, and, in the care with which it is wrought, gives prospect of better things in the future, when his technique shall be bolder and more assured. Mr. J. J. Shannon's portrait of *Mrs. Henry Barber* is one of the several portraits of ladies by which he is represented, all of which are marked by distinction, by good modelling, and a limited though pleasing feeling for colour. In most of Mr. Shannon's portraits he has clothed his subjects in black or white, or black and white combined, and sought for relief and contrast to these neutral hues in the carnations of the flesh-tints. This is dangerous if carried too far; the lips in Mr. Shannon's portraits are apt to be over accentuated and the cheeks suffused with a warmth more vivid than that of nature. *Bringing down Marble from the Quarries to Carrara* is one of the three contributions of Mr. J. S. Sargent. Mr. Sargent's art is always adequate; he has the gift of transcribing nature with the precision of a camera and the robustness of a Michael Angelo. These similes may seem incongruous, but what better can be found for a painter

whose brush sets light, form, colour, and atmosphere on the canvas with as trenchant and certain a touch as that which struck life from the Italian sculptor's marble, and yet who rarely troubles to make a selection of the facts that he records? His pictures are like nature seen through a window; there is the feeling about them that if we stood a little to one side we might light on a more perfect view-point. One must not belittle Mr. Sargent on this account; the greatest art tells more than we can directly draw from nature; but it is great art—very great art—to tell us as much, and that is what Mr. Sargent succeeds in doing. No living master could better convey the illusion of reflected light and heat, or tell us more about the formation of the quarried marble mountain or the muscular action of the quarrymen, than Mr. Sargent does in this picture of Carrara. Though the scene is laid in the shade—such shade as can be found in a place where every rock reflects the glare of the sun—one would think that it was almost impossible to paint a picture more lambent with heat; yet Mr. Sargent advances a stage further in his *Cypresses*, in which the undiluted sunlight of the Italian noontide is shown.

Mr. W. Orpen's portrait of *W. Verian, Esq.*, is not his best; in his painting of the linen and clothes of the subject he falls into the temptation of seeing too much. However fine the brushwork in which orthodox male costume is recorded, it fails to make the theme worthy of any higher setting than a tailor's catalogue. His *Rev. T. F. Gray* and *Harry Brittain* are both more successful, each painted with a background of silvery grey, which gives full value to the flesh-tones. The *Lady and Gentleman*, hanging in the third gallery, are treated more in the guise of a genre painting than as pure portraiture. There is a touch of humour in it, which, as all the world knows, has long been banished from the repertoire of professed portrait painters, whose only aim in art should be to make their patrons as dignified and fascinating as they imagine themselves to be. Mr. Orpen has divested the subject of its inherent stateliness; his own presentment in shirt-sleeves, reflected on a concave mirror affords a keynote to the intimacy he accords us. The figures of the lady and gentleman are touched in with subtle but kindly characterisation, and the tone of the picture is delightfully silvery and cool.

The feature of Gallery III. will be the trio of royal portraits, when they are set up in their places. Mr. Adrian

by slopes of red heather. Though the beauty rather than the loneliness of the region is insisted upon, the

n feeling; and if Sir Luke Fildes, in his portrait of interested in his sitter's costume than his personality, what he reveals of the latter is not wanting in a certain stereotyped dignity. *The Hunter*, representing a school

Napier Hemy, rather monotonous in tone but well and solidly painted. One of the best landscapes in the exhibition is Mr. Mark Fisher's *Harlow Mill*. It is a sunlight problem, more difficult of solution than the presentment of torpid heat; for here it is in motion, flickering on the surface of the foliage, playing upon the moving waters of the river, and permeating the canvas from end to end, with little in the way of shadow to act as a foil or relief. Mr. Fisher has effected a solution, not by evading difficulties, but by surmounting them. This picture of an English summer's day, when the land is lapped with gentle breezes, and all nature seems astir with gentle movement, is a masterpiece of close and accurate observation, none the less sincere that it is set forth with a feeling for balanced and rhythmic composition that recalls the best traditions of the Dutch school. Mr. George Clausen's *The Window*, though an accurate presentment of indoor lighting, is not very interesting. Most fascinating of all his works in the exhibition is his little *When the Stars are coming out*, in which he has invested a prosaic rick-yard with the witching glamour and mystery of the night. One of the few historical pictures in the exhibition is contributed by Mr. J. Seymour Lucas, who shows us Queen Elizabeth and her council assembled in conclave when *The King of Spain's Navy was abroad*. Mr. Lucas's archaeological knowledge and his power of recalling the physiognomy and characterisation of dead and gone personages would make any work of this kind from his hand interesting; in this instance it has pronounced artistic attractions as well. It is finely composed, the figures set down with the confidence that comes of certain draughtsmanship, and the colouring rich and sustained.

THE incidence of the Royal Academy Exhibition, and the prodigious demands it makes upon his space, are matters of concern to the conscientious critic who finds himself thus compelled to give very meagre reviews of the many excellent works shown outside the walls of Burlington House.

Not a small proportion of these were included in the one hundred and fifty-eighth exhibition of the Royal Society of Water-Colours, Pall Mall East. Mr. F. Cayley Robinson's *Jeu d'enfants*, though familiar in its treatment, attained the note of personal individuality. Mr. Robert W. Allen's *Damascus Gate, Jerusalem*, was bright and pleasing, forming a contrast in the former respect to the more sombre grandeur of Mr. H. S. Hopwood's *Moonlight, Tetuan, Morocco*. Mrs. Laura Knight's *The Flight* introduces the girlish figures so familiar in her works; but there is an absence of that vivid sun-hine which one imagined was an equally inevitable concomitant of her work. Its absence was welcome if only to prove that the artist can dispense with this adjunct in making a successful picture. Mrs. Allingham's hand showed its characteristic delicacy of touch in her *Old Cottage at Cockington*, and Mr. H. S. Tuke, if still concerned in the study of the nude in the open air, varied his treatment of the theme in *Blue and*



The Montem of 1841—The March round the School-Yard

Painted by the late Mr. J. W. North, R.S.A.

Presented by Dr. J. A. J. J.

FROM "FLOREAT ETONA"

BY RALPH NEVILL

(MACMILLAN)

Gold, which was noteworthy for the power of its colouration. Mr. Colin B. Phillip's *Storm, Sligachan, Isle of Skye*, was strong, though somewhat monotonous in tone. Mr. J. R. Weguelin in his *Cornish Ground Sea* gave a novel aspect to a somewhat hackneyed subject by the sweeping and unexpected curve of a sand ridge, which formed one of the principal features of the drawing. Novel, too, was Mr. John S. Sargent's *Genoa*, which was pictured as seen through the lace curtains of a window, in front of which were various commonplace articles of furniture. No one else would have attempted such a theme, and Mr. Sargent only succeeded in proving that the discretion of the rest of the world is justified. *The South Down Range* was perhaps the best of Mr. R. Thorne-Waite's several contributions, all of which were marked by pleasant colour and atmosphere—a similar criticism could be passed on the works of the President, Sir Ernest A. Waterlow. Mr. Henry E. Crockett's *Young April* was a truthful piece of observation, bright and fresh in feeling. Mr. D. Y. Cameron showed his usual trenchant power of line in his *Morning Mists, Arran*, with the rugged forms of the peaks flushed with the sunrise. Mr. James Patterson was seen to advantage in *The Castle—Morning Mists*, a view of the Edinburgh citadel; while *The Quarry*, by Mr. S. J. Lamorna Birch,

was a manly and individual piece of work, the blue and white sky forming an effective contrast to the yellow sandstone of the cliffs. Among other artists well represented are Messrs. J. W. North, Arthur Hopkins—whose graceful *Maidens hanging out clothes on a cliff top*, if not very virile, is charming in colour and sentiment—Charles Sims, and Robert E. Little.

At the Doré Galleries (New Bond Street), Mr. Arild Rosenkranz showed a collection of religious pictures and a number of examples in stained glass.

Exhibitions by
Arild Rosen-
kranz, Henry
Terry, and John
Shapland

His work strongly recalled that of Sir Edwin Burne-Jones, not so much in its technique as in its decorative significance and the subdued yet splendid richness of its colouration.

Of the paintings the most suggestive was *Dawn*—in front of an open doorway, its yawning portal backed by mysterious blue-black shadow, a woman knelt by the side of a corpse, their forms showing up white and pallid in the cool grey of the dawn. The work was painted with great power, and the strength of its tragic suggestion was all the greater because the artist had given no clue to reveal its incidental significance. The purely religious pictures were conceived with much dignity and

re-trait, though in one or two instances they were somewhat academic in treatment. Of the stained glass, the lights of a stained-glass window to be erected in Dunconrath Church, Dublin, were quite among the best of modern examples of their kind. At the same galleries Mr. John Shapland exhibited a number of pleasing water-colours of Devonshire and the Riviera, and Mr. Henry Terry some delicately executed garden scenes and well-characterised figure studies in the same medium.

THE exhibition of drawings and etchings by Mr. Frank Brangwyn, A.R.A., at the galleries of the Fine Art Society

Water-colours and Etchings

by Mr. Frank Brangwyn, A.R.A. has the power of investing subjects, which others have rejected as being too inartistic, with poignant beauty, is a matter of notoriety; his failing is, that in his search for the picturesque he is apt to disregard nature. In his water-colours this trait was less marked than in his etchings; the former were transcripts from life, the latter their re-translations. Having made this criticism, one has only to admire the virility of Mr. Brangwyn's line and the richness of his chiaroscuro. For largeness of feeling and decorative effect his essays with the needle-point are hardly to be surpassed. Among the most striking examples were *The Monument*, with its fine arrangement

movement.

Two exhibitions of pictures, each alike in its breadth of treatment and in possessing decorative feeling of high order, but wholly dissimilar in their

Pictures by A. Wolmark

and W. J. Leech. Messrs. Alfred A. Wolmark and W. J. Leech. Mr. Wolmark's aim is pure decoration. He has not fallen into the heresy of post-impressionism, though some of his works have superficial similarities to those of the followers of the cult, for he neither rejects nature nor beauty of form; only eliminating from the one all elements which would interfere with the realization of his conceptions, and reducing the other to its elemental expression. This, then, is perfectly coherent art; for the painter has a legitimate and understandable aim in view, though whether he has not sacrificed too much in its attainment may be open to question. The effect of the

were works executed in the brightest of primary colours, yet so perfectly harmonized that they merged into dulcet and tender harmony. It was only when one approached the pictures individually that their charm began to vanish, their extreme breadth of treatment rendering them pictorially insignificant when viewed a short distance away. Such work as Mr. Wolmark's, to be seen at its best,

forming part of the decoration of a frieze or a large

whether the artist in aiming wholly for decoration has not neglected some of his gifts, as in his portrait of Mr. Graves, painted several years ago, he shows great power of characterisation, which is also suggested in some of his pictures of fishermen. Mr. Leech's work is in closer concord with nature than that of Mr. Wolmark's; he makes selection of subjects which appeal to his æsthetic sensibilities, and though his treatment is almost equally broad, he gives us scenes and effects as they actually appear. His subjects were nearly all snow scenes, wrought in tender greys, blues, and subtly modulated whites. They beautifully expressed the fairy-like aspect of nature when draped in her winter garb, and were full of tonal charm.

THE criterion of the sale-room shows that the revival of the old style of printing engravings in colour is likely to be permanent. It was initiated about twenty years ago; since then, as the requirements and capabilities of the process have become better understood, work of higher and higher technical attainment has been turned out until now some of it is good enough not only to attract the public eye, but to seriously challenge the supremacy of the old prints in colour. The modern prints should indeed be the better of the two. The engraver, the printer and the publisher all unite their labours to turn them out in the best possible guise; whereas the old prints, beautiful as many of them are, were merely the by-product of engraving, being struck from plates too worn to print any saleable impressions in black and white. When the results were imperfect, which happened in the majority of cases, they were touched up in water-colour. The plates for colour-printing have to be less deeply engraved than those intended for monochrome, hence they can only be successfully wrought by those who have made a special study of this branch of reproductive art. Mr. Sydney Ernest Wilson is among the few who have done this; in fact, all his work has been confined to it, which may perhaps account for the remarkable success of his plates. An interesting little brochure by Mr. W. Roberts gives an illustrated record of these; the reproductions, the majority of which are in colour, being clearly executed, and, considering their small size, giving a very good idea of the originals. Of these *Nina*, after Greuze, is probably the most popular at the present moment, though one would hesitate to say that it is the best of Mr. Wilson's engravings. His newly published head from Hoppner's

effective as a colour-print, and perhaps best of all is the plate of *The Three Ladies Waldegrave*, after Reynolds's famous picture, for which Horace Walpole, much to his disgust, had to pay the artist 300 guineas. In the impressions of this the delicacy and refinement of the flesh-tones rival those in miniature painting, while the shadows on the white dresses have been expressed with wonderful tenderness and subtlety.



18

19

20

21

22

PORCELAIN KNIFE HANDLES

No. 13—St. Cloud (?)
No. 18—(?)

No. 14—Meissen
No. 19—French

No. 15—Meissen
No. 20—German

No. 16—French
No. 21—German

No. 17—Chantilly or Mennecy
No. 22—English Bow (?), Chelsea or Chelsea-Derby (?)

"The Life and Work of Frank Holl," by Mrs. A. M. Reynolds (Methuen & Co., Ltd. 12s. 6d. net)

A NEAR relative is, as a rule, hardly the best person to write the biography of a deceased personage, for the advantage gained from an intimate knowledge of the subject is generally more than counter-balanced by the too partial view which is taken of his achievements. In Mrs. A. M. Reynolds's life of her father, Frank Holl, R.A., the well-known portrait painter, this failing, however, is hardly apparent. Her criticisms on the deceased artist's works are practically unbiassed, while her close connection with

him enables her to admit the reader to a delightful intimacy with Holl, his sitters, and his friends. The painter was the son of Francis Holl, the well-known engraver; he was a delicate boy, often ailing, and when in his ninth year suffered from an alarming attack of inflammation of the lungs and pleurisy, which permanently enfeebled his constitution. He was thus greatly handicapped for the exacting rôle of a fashionable portrait painter, which fate rather than his own desires thrust upon him. Holl would probably have been a happier man, and would certainly have had a far better chance of attaining longevity, if he had never painted a portrait. His first commission for a likeness was not received until he had turned thirty-two. He was then a popular painter of genre subjects—chiefly of a gloomy nature—he was earning a good income, and assured of election to the Academy. This was in 1878. The portrait, that of Mr. Richardson, of Reigate, was exhibited with much diffidence—the name of the sitter not being given in the



THE MADONNA AND CHILD BY MICHAEL ANGLO
HOLROYD'S "MICHAEL ANGLO BUONAROTTI" FROM SIR CHARLES
(DUCKWORTH)

Academy catalogue. It proved a great success, and being followed up in the following year with portraits of Signor Piatti and Samuel Cousins—the latter winning everybody's approval except that of the sitter, who always preferred the far inferior work by Long—Holl found himself overwhelmed with commissions. It was unfortunate for the artist that he had been trained to habits of unremitting industry, more unfortunate still that he was of a highly nervous temperament, so that in every work he expended far more vital energy than would have been the case if his disposition had been more

phlegmatic. For ten years he remained the most popular exponent of male portraiture in England, until, in 1888, he broke down with the strain. Perhaps even then he might have recovered, but a call which seemed too urgent to resist was made upon him. He had accepted a commission to paint a portrait of Mr. Pierpont Morgan for the latter's father, then a very old gentleman. The son had come over to England specially to be painted. Mr. Morgan, senior, had set his heart on the work being done. No one realised how ill the painter actually was, and the old gentleman, though willing to cancel the commission, said that if the portrait was not painted, then he would never live to see it done. Holl responded to this implied appeal, painted the picture—one of his best—and almost immediately afterwards, while staying at a friend's house, was seized with his final illness. He died, aged forty-three, while still in the prime of his powers. Holl will be remembered by posterity for his portraits; he had a wonderful gift for realising a sitter's

contemporaries whose art was of higher quality, none of them excelled him, or perhaps equalled him, in transferring the personalities of their sitters on to canvas.

Eton is interesting enough to be read by the many who have no personal associations with "Florent Eton," by Philip Nevill (Macmillan & Co. 10s. net)

traditions and old customs which are now in danger of being forgotten. Though not in the strict sense a history of the college, under the guise of anecdote Mr. Nevill presents a truthful and lively picture of school life as it has existed at Eton during the present and past centuries, giving *en passant* vivid sketches of many of the head-masters and other celebrities. Among the former were some redoubtable figures. Keats, who flogged the school into order after it had grown undisciplined under the lax rule of his immediate predecessors, personally birched ninety boys in a single day. Flogging in his time, however, was hardly considered a disgrace, many of the Etonians having to endure it when they were practically grown men. Of one it is related that, being sentenced to this punishment when on the point of leaving school, he departed without submitting to it. Much to his dismay, he found that his action in quitting the school without enduring the chastisement put him into the position of having been expelled, which would permanently injure his prospects in life. To retrieve his mistake he had to pursue the head-master to Switzerland, and coming up with him at the Hospice on Mount St. Bernard, prevailed on the latter to give him his flogging there. Mr. Nevill discourses, always in an entertaining manner, on old Eton customs, its past and present sports, its buildings, and the celebrated scholars who have been occupants of them, its institutions, and on all the other matters which have given Eton its unique position. Though he imparts much solid information, he is never dull, and his book, which is well illustrated—some of the reproductions of old prints, in colour, being especially good—should enjoy a well-deserved popularity.

more substantial than is generally accorded to popular issues, all combine to make the "Benvenuto Cellini," by Elliot H. Cust, M.A. (Little Books, 1s. 6d.) (Macmillan & Co. 10s. net)

gives a useful list of all Cellini's authenticated works.

BEFORE chimneypieces there must be chimneys. Probably the fact that all the early civilisations had their rise in countries where fires were rather a necessity for cooking than for warmth, accounts for the comparatively late origin of what we now regard as amongst the most indispensable features of domestic architecture. Chimneys were unknown to the Egyptians, Greeks, and Romans, though the latter had evolved an intelligent anticipation of the modern system of heating houses by hot-air pipes. In England open hearths did not begin to be replaced by regularly designed fireplaces with rudimentary chimneys until towards the close of the eleventh century. Mr. Guy Cadogan Rothery traces the evolution of chimneypieces and ingle-nooks from this period to the present time, giving many interesting examples in various styles of architecture, gathered both from this country and abroad. His work forms a useful and interesting handbook on a subject which has hitherto hardly received the attention it deserves, and should be of great practical utility to all those who are desirous of making their homes beautiful, while its easy and agreeable style will commend it to the general reader.

"Chimneypieces and Ingle Nooks," by Guy Cadogan Rothery (T. Werner Laurie. 6s. net)

THE republication of Sir Charles Holroyd's *Michael Angelo Buonarroti*, a work which, though primarily a translation of Condivi's life of that artist, contains in the notes and the additional matter a large amount of information not available in the original, is to be welcomed as placing at the disposal of readers with moderate purses what may be regarded as the best and most interesting biography of the great Italian master. The present edition, which is well illustrated, has been brought fully up to date, and is issued in a compact and handy form.

IN the maelstrom of books which circle round an overburdened public, it is pleasant to light on a small volume of lyrics of such a nature as "Wild Flowers," by William Force Stead (Elliot Stock 3s. 6d. net)

"Wild Flowers," by William Force Stead (Elliot Stock 3s. 6d. net)

Though this endeavour cannot be said to reveal an original personality, they voice the feelings of a cultured mind, and are well and neatly composed. The thoughts which prompted several of the compositions should have lifted them out of mediocrity and placed them on a higher plane, but it is rare in our days that a happy marriage takes place between thoughts and words. The titles of these lyrics are attractive: *The d'Automne*, make the reader expect much, but the treatment of these serious themes is lacking in strength, while in the inspirations of the author's lighter moods more restraint would have made for improvement.

THE issue of a fourth and much enlarged edition of Mr. J. Herbert Slater's *Engravings and their Value* proves that the book enjoys a widespread popularity, and one, moreover, which it deserves, as giving in a concise and handy form biographies of most of the known engravers in England and on the Continent, living as well as dead. The hundred and odd pages of introduction contain valuable matter on the different styles of engraving and the terms used in the art, as well as useful advice to collectors. The portion of the work most open to criticism is that dealing with the prices of engravings. A record of this kind, to possess any permanent value, must be something more than an accumulation of unedited extracts from auctioneers' catalogues. It should contain representative examples of each engraver, the state of every impression should be clearly and accurately described, and the prices given should be typical ones. How far Mr. Slater has failed to realise this ideal may be seen from the following examples, which have been selected indiscriminately. Among the works of Mr. T. G. Appleton recorded, we find *Lady Hamilton as a Bacchante*, described as being after Reynolds instead of Romney; *The Duchess of Devonshire*, and *Georgiana, Duchess of Devonshire*, set forth as separate plates; while *The Stafford Children* appears also as two plates under the titles of *The Sutherland Children* and *The Gower Children*. In pricing the two last-named impressions the author records an ordinary artist's proof as bringing £15 4s. 6d., and one in colours, to which the adjective "good" is appended, £9 5s. The latter price may be correct, but as the proofs in colour are scarcer, more sought after, and almost invariably bring far higher sums than those in black and white, it can scarcely be considered as a reliable guide to the print-collector. Nor is the information that a copy of Mr. H. Scott-Bridgwater's *Souls Awakening*, after Sant, fetched £1 1s., of much value, without the addition as to whether it was an artist's proof, lettered proof, or print, the approximate values of the first and last of these states being in the ratio of thirty to one. Another vague record is the entry of two signed proofs before letters of *Nature*, by Cousins, after Lawrence, which realised twenty-three and ten guineas respectively. No unlettered state of *Nature* was actually published—a very few finished engraver's proofs were struck from the plate before the lettering was added; and a few impressions, probably less than a dozen, were printed from the plate after the lettering of the first state had been removed, and before that of the second state had been inscribed. To which of these two classes does Mr. Slater's entry refer? Judging from the prices, it was probably the latter; but in either case the particulars should have been put on record. Of the other items allotted to the same engraver, the *Master Hope*, with title in script, may be of either the first or second published state; *The Stafford Children*, after Landseer, should have been placed under its proper title of *The Sutherland Children*, and Mr. Slater in classing it as a first state should have intimated

whether it was an ordinary first state or one with a *remarque*; while *The Highland Shepherd's Home* is not by Cousins, neither is *The Shoeing* nor *Mrs. Hope of Amsterdam*. Turning to the records of the brothers Ward as a specimen of the author's treatment of the older English engravers, one finds the same want of accuracy. It is not supposed that the impressions of *The Fern Gatherers* which bear the legend that they are engraved by J. R. Smith or J. R. Smith, jun., after Morland, are "an unauthorised reproduction of *The Fern Burners*, by W. Ward," because it is well known that the plate in question was by James Ward from one of his own pictures. The plates of *The Alpine Traveller*, *Cottager going to Market*, *Cottager returning from Market*, *A Poultry Market*, and *Mrs. Michael Angelo Taylor as "Miranda"*, which Mr. Slater allots to William, should also all be given to James, while an impression or the last-named plate is wrongfully described as a print. This plate was never published, and all the copies known are without printed inscription, the large majority of them being cut close. To compensate James Ward for the plates of which he has been unjustly deprived, he is given *The Schoolmaster* and *The Blind Beggar*, after Owen, the *Portrait of William Murphy*, after Dance, and *The Cottager's*—not *The Cottage—Favourite*, after himself, works to which he has no title.

THE specimens of the new Seraphis Faience which are being shown on the premises of Mr. Ernest Wahliss, 88, Oxford Street, strike a distinctly new and original note in ceramic decoration. They are the product of Mr. Wahliss's Vienna factory, and represent the outcome of over two years' experiments. The fruit of these are to be seen in the technical excellence of the ware; its evenness of surface, purity of tone, and the clear articulation of the colours employed, qualities which will appeal to the potter and the collector; but its most striking feature is the almost barbaric splendour of its colouration. The artists who have conceived the designs, among whom may be mentioned Karl Klaus and F. Staudigi, are evidently inspired by the new and untrammelled art of the Nearer East. The freshness and vigour of the latter have been retained, and give to the decorative *motifs* a striking originality and piquancy. A feature of the faience is the effective use that is made of black. This is a hue employed comparatively little in ceramic art, the difficulty being to obtain a pure dead black free from any admixture of grey or purple, or of that shiny appearance which is so distasteful in the orthodox blacks of commerce. The Viennese potters have successfully mastered this difficulty, and the result is a tone that sets off the brighter colours to singular advantage. Sometimes it is used only with white, but chiefly in conjunction with other colours, gold and silver. It is impossible to individualise the many pieces which deserve particular note; some are conceived in dulcet harmonies of suave colour, while others, and these the more numerous, attain a rich

NEARLY two hundred water-colour drawings, all

Water-colour Drawings at the Grove Gallery

pleasant type, is the fare provided at to be coming an annual event; and the present one shows a decided advance in both quality and variety on that of last year. A new feature is the inclusion of drawings by recently

Old Garden, by R. W. Macbeth, graceful and rich in colour; the sunny and atmospheric *Rabbit Warren*

typical little moorland scenes by E. M.

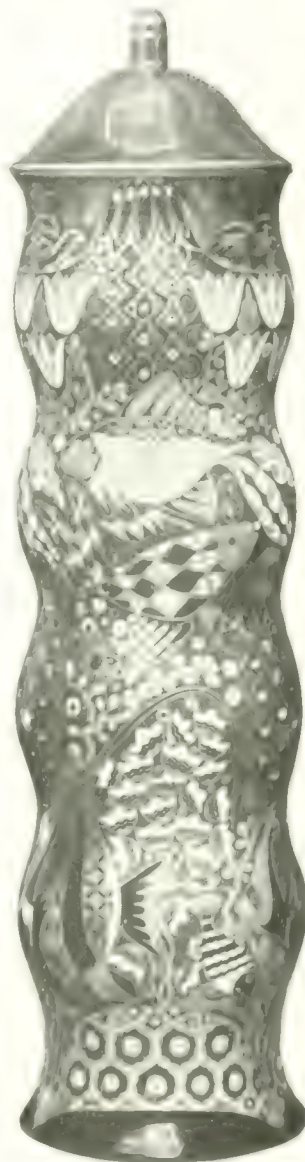
latter, however, in the conventional and often false colour introduced into the foliage in the foreground, shows a sacrifice of naturalism for effect which would hardly be tolerated nowadays. Sir Alfred East's three examples, equally well composed, more atmospheric and thoroughly true to local conditions,

have advanced in this direction. Mr. J. W. North is represented with an important example, *Beyond the Western Hills*, which is suffused with a tender glow of beautiful colour; Mr. David Law by two bright Venetian scenes; while Messrs. Albert Goodwin, G. G. Kilburne, Frank Walton, and Alfred Powell are all seen to good advantage. Two sincere, well-drawn, and delicately coloured drawings of beech woods, by James T. Watts, are fine examples of a style which is too little seen nowadays. Mr. T. N. Tyndale's several bright garden scenes show good and pleasing colour; Mr. Charles Whymper's characteristic examples of sporting birds are wrought with a care and fidelity to imitative truth which should make them appeal to nature-lovers; and Mr. Lawson Wood's humorous subjects are irrepressibly mirth-provoking. Other drawings which demand more than passing attention are Mr. Nelson Dawson's refined and

and coast, Mr. W. K. Blacklock's strong moorland effects, Mr. J. E. Grace's autumnal scenes, a silvery-toned atmospheric rendering of the *Houses of Parliament* by M. Paul Marny, and works by Messrs. H. Franks Waring, Harry Hine, Fred Tucker, and L. Burleigh Bruhl.

Rembrandt's "Woman plucking a Fowl"

important picture in Mme. Levaigreur's collection, was sold at the Hotel Drouot, Paris, last month, and purchased by M. Kleinberger for £19,000. This is an unprecedented auction price for a Rembrandt, though it has been several times exceeded for works of the artist sold privately. The picture, after being sold in Amsterdam, had been transferred to England, and after passing through the collections of Francis Charteris (second son of the 4th Earl of Wemyss), John Willett-Willett, and A. Geddes, it was sold with the collection of Baron de Beurnonville, of Paris, in 1884, for £560, being then acquired by the family of the late owner. Richard Houston engraved a mezzotint from the picture in 1760, and it is from a fine proof of this, in the collection of Mr. H. W. Bruton, that our illustration is taken.

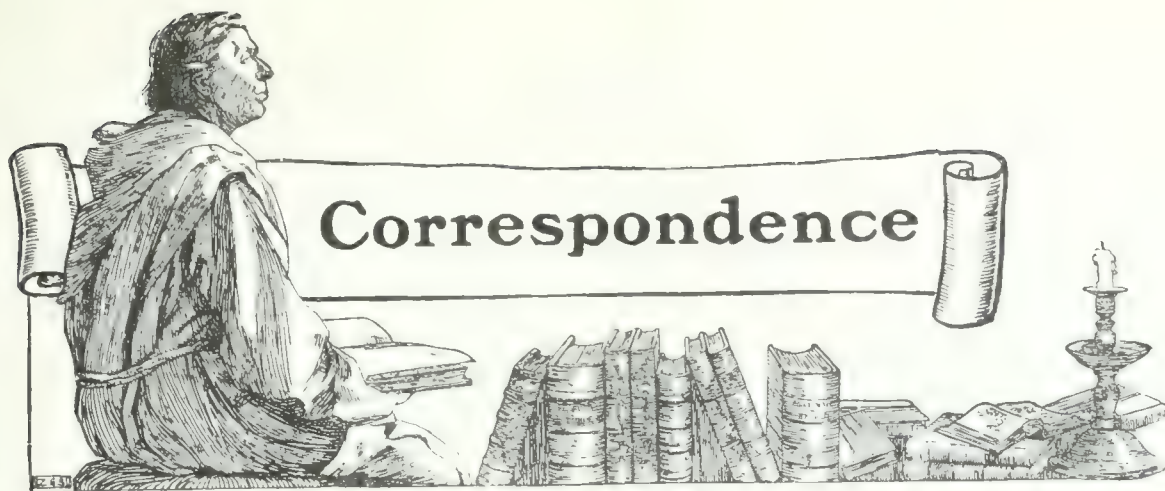


showing at the Mount Street Galleries 89, Mount Street, Water-colour Drawings at the Mount Street Galleries

period. Among these are many by well-known men. David Cox is represented with two or three characteristic examples, of which *The Blue Hills, Herefordshire*, is the best. *The Doorway, Rouen Cathedral*, by Sam Prout, is thoroughly typical. Of some delicately coloured vignettes by Birket Foster, the

perhaps the most attractive, while a strongly painted figure-piece by W.

J. Holland, *View of Canterbury*, a couple of delightful little examples by J. Varley, an early Sir John Gilbert, and a deep-toned Bernard Evans, should also be mentioned.



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR MAGAZINE* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR*, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Paintings by P. Dunbar.—A5,397 (Ryde).—Paintings by P. Dunbar very seldom come into the market, and it would be impossible for us to place a value on your picture without seeing it.

China.—A5,418 (Langport, Somerset).—(1) Judging from the photograph, the pair of vases, or jugs, are probably quite modern Dresden. Vases, etc., of similar design (canaries on a surface of mayflowers) are well known in old Dresden, and they were imitated at the Bow Factory. (2) From the photographs alone it is probable that the set of three vases painted with views are Worcester, approaching one hundred years in age. The pair of smaller vases seem to be Derby of about the same time. It would, of course, be necessary for us to see the vases to judge of the paste, painting, etc., and arrive at some degree of certitude.

Grandfather's Clock.—A5,423 (Hindhead).—We have no record of the maker of your grandfather's clock. If you care to send us a photograph, we can give you some idea of the value.

Portraits.—A5,429 (Abingdon).—Portraits of members of the D'Arcy family appeared in *Harper's Magazine* in 1882, *The Bazaar* in 1885, and *Royal Academy Pictures*, 1892. We have no record of any portraits of the other two families mentioned.

Brass Candlestick.—A5,430 (Hyde Park).—This is, of course, quite modern, and similar designs are common. It is in all probability for the use you think.

French Colour Print.—A5,435 (Shanghai).—Your colour print, if genuine, is of considerable value. Debucourt was one of the most notable French engravers of the eighteenth century. All his principal engravings unfortunately have been reproduced, consequently we cannot give a definite opinion regarding your print without seeing it.

"Twenty Years' War with France."—A5,449 (Tiverton).—We should have to see the book described before giving the desired information.

Books.—A5,452 (Stoke-on-Trent).—Your edition of the Bernal collection is only worth two or three shillings, and your copy of the *Works of Sir Joshua Reynolds*, being the fifth edition, is also of small value.

Painter.—A5,454 (St. Petersburg).—James Green (1771-1834) was a versatile painter practising in oil, water-colour, and

miniature. He painted genre subjects as well as portraits. The latter are not valuable nowadays, and, unless of people of note, would only sell for small amounts. Some of the artist's portraits are in the National Portrait Gallery.

Print.—A5,455 (Florence).—We cannot trace the engraver of your print in any of the usual books of reference. It would therefore be necessary for us to see it before giving an opinion. Van Gelder paper can still be obtained.

Books.—A5,460 (Tiverton).—Practically all the books on your list are of interest and value to a collector, but a great deal depends upon their condition, and we cannot give a definite opinion without seeing them.

"Atlas of Australasia."—A5,465 (Valella).—We do not know the publication described. A good deal of its value would depend upon the date of its issue.

Mezzotints.—A5,472 (Manchester).—We cannot value your coloured mezzotints unless you let us know the full titles. As, however, they have been published as recently as 1910 in a considerable number, we doubt whether they would realise more than their published price.

Pewter Plates.—A5,480 (Watford).—The pewter plates you describe would probably realise 10s. to 15s. each. To value them definitely they must be seen.

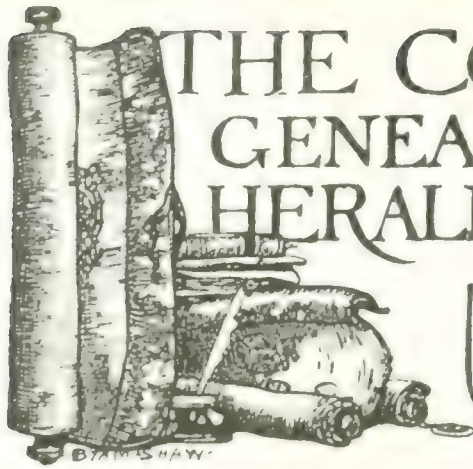
Wedgwood Medallions.—A5,491 (Burton-on-Trent).—Your Wedgwood medallions, judging from your description, would realise 12s. 6d. to 15s. each.

Signatures of John Ruskin and George Barret.—A5,492 (Norwich).—Your question is somewhat ambiguous. Ruskin's signature on his works was generally "J. Ruskin." There are two artists of the name of George Barret—father and son. To which does your enquiry refer?

Books.—A5,501 (West Kensington).—As the value of the books you mention depends largely upon their condition, it would be necessary for us to see them before giving the valuation.

Snuff-box.—A5,503 (Abingdon).—It is not possible for us to give a valuation of your snuff-box from your description. It would be necessary for you to send it to us for examination.

Engravings.—A5,511 (Birmingham).—We regret it is impossible for us to say the value of the engravings from a written description.



THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT



Special Notice

Persons who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Handwritten text, likely a list of names or addresses, is visible in the background of this section.

Handwritten text, likely a list of names or addresses, is visible in the background of this section.

Handwritten text, likely a list of names or addresses, is visible in the background of this section.

Handwritten text, likely a list of names or addresses, is visible in the background of this section.

Slee yf they can at any tyme mete wth him in place conveyent
man of great myght and possessions and 'greatlye kynned
frendet and alied wth the sayd Countye.'

The answer of Sir Thomas Hesketh, Knyght, to the "Selaunders-
ous and untrue" bill of compleynt of John Hunter.

Sayth that as to any "riott, Route, unlawfull assemble,
Baterie, manase, threatening, unlawfull commandements," &c.,
supposed by the said bill to be done by this defendant, "That
he this defendant is thereof in any wyse not giltye."

Handwritten text, likely a list of names or addresses, is visible in the background of this section.

tenual, i.e., freehold tenure, under which the holder was bound
to render service in war to his lord. Other incidents of the
tenure were homage, fealty, relief, wardship, livery, marriage,
and suit of court. This tenure was abolished and free and
common socage substituted therefor 1660.

Handwritten text, likely a list of names or addresses, is visible in the background of this section.

following is an extract: "Roger Drake, of Stepney, co.
Middx., Doctor of Physic. To Susannah, his wife, money and
chattels so that she pay the sum of one hundred pounds to the
two children of his brother Richard, and two hundred pounds to
the four children of his brother John, on their coming of age or
marriage, with interest at four per cent. in the meantime. To
Roger, his son, he leaves his books, watch, and seal ring.
Requests of money to divers friends and relations, as well as to
the poore of Ippang, co. Essex. A certain plot of land in
Gutter Lane, London, and his lands and tenements in the
parishes of Lullough and Clownbough, in the county of Tip-
perary, Ireland, he leaves in trust for sale, the proceeds to be
devoted to the discharge of certain debts and legacies, a portion
of the surplus to be disposed of in placing his son Roger out
as an apprentice and providing a marriage portion for Mary,
his daughter. Mention is made of Roger, his father. Dated





By C. Reginald Grundy

THE irregularly shaped oblong domain under the control of the Honourable Society of Lincoln's Inn reaches almost to Holborn on the north, fronts Chancery Lane on the east, extends to Carey Street on the south, and to Searle Street and Lincoln's Inn Fields on the west. This oasis of trimly kept green, shadowed by buildings of different periods and varying styles of architecture, but all alike distinguished by a certain austere dignity, adjacent to the seething bustle of the town yet remote from it in spirit, is something more than a fragment of Old London: it is a piece of English history. Memories

of great men who have shaped the destinies of the nation in the past linger about it; others who have found learning within its walls and inspiration from its high traditions are guiding the progress of our Empire to-day; and from among the present generation of its students will come some who will be among the lawgivers of to-morrow.

The records of the Honourable Society go back for over six centuries. It had its origin in a group of lawyers, who, between 1286 and 1310, were brought by Henry de Lacy, Earl of Lincoln, to settle near his manor house at Holborn — then spelt indifferently "Holeburn" or



ENTRANCE TO THE GATE HOUSE



trading community, religious establishments and open country. From the latter quarter flowed two streams, the one to the west, the other to the east, the former affluents of the Oldbourne; their streams uniting in a river navigable for shipping somewhere about the site of Holborn Circus and descending Thameswards by much the same route as that now taken by Fleet Lane. Chancery Lane, even then in existence, was known as New Street, the latter title only coming into vogue after Edward III. had transformed the church built by Henry III. for the use of converted Jews into "the chapel for the custody of the Rolls and Records of Chancery"—the forerunner of the present Record Office. Higher up was what Stow described as "one great house on the other side the street, there made by Ralph Nevel, Bishop of Chichester." This was the future Lincoln's Inn. The lawyers, however, made their first settlement further east, in Shoe Lane, occupying a house subsequently known as Thavies Inn. From here, when their quarters became too small, the majority moved to two messuages in Holborn, belonging to Lord Furnival, and since called

after him Furnival's Inn. This was before 1383. By 1422 the Honourable Society had outgrown this accommodation and migrated to the Bishop of Chichester's Palace, to be known in the future as Lincoln's Inn, a title which there is some probability had been borne in turn by their previous tenements. The domain, if not so large as the present Inn, was extensive; it included one, if not two, chapels, and several dwellings; later on a garden and a coney garth or rabbit warren belonging to the Hospital of Burton Lazars were added. Beyond it lay the open country, now dwarfed by the encroachments of centuries into the seven-acre square of Lincoln's Inn Fields, where Babington and his fellow conspirators suffered and Lord Russell was beheaded.

Gradually the old palace buildings were pulled down and replaced. Of their substitutes the Gate House in Chancery Lane forms a convenient starting-place for the tour of the Inn. Pennant described it, a hundred and twenty years ago, as "of no small ornament to the street." The same author, following Stow, gives the credit of building it, in 1518, to Sir Thomas Lovell, whom the gossip Timbs tells us was "a nobleman of wealth and renown, a Knight of the Garter, and a great benefactor of the City of London."

Lincoln's Inn and its Treasures

He was a predecessor to Sir Thomas More as Speaker of the House of Commons, and held the Chancellorship of the Exchequer, and other great offices under Henry VII. and Henry VIII. Lovell was both a great builder and a leading member of Lincoln's Inn, but the black books of the Society show that his share in building the gate was limited to a contribution of

of the Gate House is the guardroom, a vaulted, thick-walled chamber well capable of standing a siege. This is under the custody of the chief porter, an office of less martial responsibility now than in former days, when the massive iron-studded gates of the Inn might at any moment have to be barred against an inroad. In the time of Charles II. a gang of thieves is said to have



THE CRYPT

£106 towards the £345 spent in the work. His generosity is commemorated by his arms being placed in the right-hand compartment of the tablet above the gateway; the centre one is filled with the lions and lilies of Henry VIII., and that on the left with the lion rampant of Henry Lacy, Earl of Lincoln.

The Gate House was built of bricks made from the clay quarried in the old coney garth, the site of the present New Square. With its square flanking towers, one each side of the entrance, the latter crowned with a small-shouldered, low-centred arch, it forms a typical specimen of Tudor Gothic, its last development before it was submerged in the rising tide of the Renaissance. Only three others of these gateways—those of St. James's Palace, Lambeth Palace, and St. John's, Clerkenwell—are left in London. In the left

marched across the neighbouring fields openly bearing the Lord Chancellor's mace and purse which they had rifled from his house; while a century later the Inn had to be garrisoned with troops against a threatened onslaught of the Gordon rioters. But the gate was used to prevent less serious happenings than these. The porter was instructed to keep it closed against all coaches except that of the Lord Chief Justice of Common Pleas when in residence, to shut out any wandering or idle people, and at the time of the Great Plague to allow none but persons of quality to attend service at the "Chappell."

Beyond the Gate House is Old Square, divided by the chapel into two irregular quadrangles. The further of these is fronted on three sides by buildings which are comparatively modern, but the nearer one

is encompassed by the entire series of the older buildings with the exception of the short range on the far side of the Old Hall. The block of chambers joining the Gate House on the left and continuing along the south side of the square was built between 1601 and 1609. It is probably to these houses that Fuller refers when he states that Ben Jonson "helped in the building of the new structure of Lincoln's Inn, where, having a trowel in his hand, he had a book in his pocket." One can accept this as a pleasant tradition, but it is well not to scrutinise its authenticity too closely. Immediately fronting the Gate House is the Old Hall, which replaced the Bishop's Hall in 1480, the most ancient structure in the Inn, but sadly modernised. Its original high-pitched roof has been replaced by a lower one; its stuccoed surface robs its buttress-propped sides of some of their antiquity of appearance, while the lengthening of the building in 1624 has

had the effect of dwarfing its height. Yet these alterations are not wholly to be regretted; they are the outcome of a vitality which has waxed stronger with the passing of centuries, and though they make it a less perfect representation of the age in which it was

built, they add to its interest as recording the presence of all those generations who have used it since the far-away days when Fortescue and More studied law beneath its roof. The Hall inside assumes a guise between a chapel and a court house, and has, indeed, been frequently used for both purposes. Once in the reign of Queen Elizabeth it was attempted to use it as a parliament house, the lawyers commencing a discussion on the succession to the throne which they had been prevented from debating in the House of Commons. The Queen peremptorily stopped this by sending





PORTRAIT OF SIR JOHN SKYNNER

BY THOMAS GAINSBOROUGH R.A.

Mr. Thornton, one of the principal speakers, to the Tower.

At the north end of the Old Hall hangs Hogarth's much-maligned *Paul before Felix*, a work which every writer on the Inn has either held up to ridicule

or damned with faint praise. It came into the possession of the Honourable Society as the result of a legacy of £200 left by Thomas Lord Wyndham, Chancellor of Ireland, for "adorning the Chappel or Hall, or both." Lord Mansfield, a prominent Bench



of the latter should be employed for the purpose. The artist suggested the subject of the work, which it was originally decided should hang on the west wall of the chapel. The subject was approved, and

Hogarth painted the picture in six months, and submitted it to the Society in the following June. By that time the idea of hanging it in the chapel had

28th of the month the artist suggests
the hall." He goes on to furnish estimates for the
30 pound guilt, to
much argent and about five pounds

less if my Lord Windham's arms are omitted." He further adds in a postscript: "I have removed the picture home again in hopes of making some improvements while the frame is making." The society paid Hogarth the two hundred pounds on the following day, but evidently left the question of the frame in

abeyance, for on 1751, the Directors passed the order "that Mr. Hogarth be at liberty to take the picture and retouch it, if he think proper, before it be framed." Hogarth did think proper, and the inference is that he used the opportunity to make the first of his engravings of the subject—all very free impressions subsequently being re-etched to Mrs. Hogarth at 7s. 6d.





THE WANDSFORD EWER



THE ANGLESEY EWER

a copy. Objection was made to this plate because of the position of Drusilla, the wife of Felix. Hogarth produced an amended version, retailed at 6s., in which another figure was substituted. The artist also issued a burlesque of the subject as a satire on Rembrandt's works, which attained an extraordinary popularity. Walpole paid the artist the dubious compliment of stating that there was more wit in this than dignity in the picture. The Benchers evidently entertained a higher opinion of the latter, for when Hogarth waited on them to know if it had met with their approbation, they invited him to dinner, a favour then seldom conferred except on

legal or ecclesiastical celebrities. The merits of the picture lie chiefly in its fine colour and the soundness of its execution and technique, but it also tells its story with dramatic force. Though Hogarth's conception

of the scene was no more reverent than if he had been painting a Wesleyan preacher brought before a bench of contemporary judges, this is hardly to be regretted, for it gives an element of realism to the picture which false archæology cannot wholly destroy, and which will keep it interesting after a more orthodox work is forgotten.

The opposite wall to the picture is masked by a carved screen of an elaborate and unconventional type, the beauty



THE WANDSFORD BASIN

wrought—deal

painted and

simulate oak.

much later date

than the Hall,

and wholly dif-

style, it makes

ture. The little

teenth-century

which divides

its course half

hances its ap-



CHARLES II. (THE MERRY MONARCH)

BY J. H. H. H. H.

to discover its utility. It must have been in a different gallery that—to quote a contemporary account—on the occasion of the banquet given to Charles II., February 20th, 1671, there sat “the music consisting of his Ma^{ty} Violins playing all the tyme of Dinner.” The meal appears to have been of a truly regal character. The King was attended by

Nobilitie . . . his Majestie sate under his canopy of state . . . his Table being placed upon the ascent att the upper end of the Hall and ruled in . . . above fifty of the Barristers and Students the most parte of them attending as Waiters and carrying

great Plenty and variety of Dishes. . . . Towards the end of Dinner his Ma^{ty} to doe a Transcendant honor and Grace to this Society . . . was pleased to him, and with his owne hand entred his Royall

Name therein, most graciously condescending to make himselfe a member thereof.” The Royal princes and others of the chief nobility followed the King’s example, so that this page of the Admissions Book is enriched with the autographs of over a score of the most illustrious personages who flourished at the time of the “Cabal.” The occasion was commemorated by the issue of the various members of the party being painted on the wall of the Hall. This

first visit that the “Merrie Monarch” had paid to the Inn, for as Pepys records in his Diary for January 2nd, 1660-1662, “To Faithornes (at the sign of the Ship, without Temple Bar), and while I was there, comes by the King’s lifeguard, he being gone to Lincoln’s Inne this afternoon to see the Revells there: there being according to an old custome a prince and all his nobles, and other matters of sport and charge.” The celebration of certain anniversaries at the Inn by these revels and masques, in which dancing and singing formed a principal feature, was not only permitted, but enjoined. In 1682 seven gentlemen were fined £20 each for neglecting to perform their duties as the Master of the Revels; while in the reign of James I. a number of barristers were threatened with disbarment should they fail to observe the custom of dancing before the judges on Candlemas Day. There were other curious regulations concerning the costume and beards of the members. Only Knights and Benchers were permitted

Lincoln's Inn and its Treasures

to "ware any bearde above hij weakes growings, the penalties at various times varying from a fine of 3s. to expulsion. In the reign of Philip and Mary ordinary members were debarred from wearing in "their doublets or hose any light colours except scarlet or crimson," the punishment for a first offence being a fine of 3s. 4d., and for a second, expulsion.

Standing at right angles to the Old Hall and only

Thurloe, Cromwell's secretary, whose chambers were at 24, Old Buildings, where, according to Timbs, the Lord Protector and his secretary arranged a plot for the purpose of seizing Charles II. and his brothers, which was overheard by Thurloe's clerk and betrayed to the Royalists. In the crypt there also "lies the corse" of that "grand scripturient paper-spiller, the endless, needless margin filler," William Prynne, whose zest



THE GREAT HALL

removed from it by a narrow passage, which was formerly built over, is the Chapel. This was erected 1620-1623, and is doubly unique as the only surviving specimen of Gothic architecture by Inigo Jones, and the only church possessing a crypt above-ground. This striking feature was conceived partly as a place of burial and partly as a resort for students and lawyers "to walk in and talk and confer their learnings." The latter custom has long since been abolished and the crypt railed off from sacrilegious footsteps. Its arches, which Walpole complained, "seem oppressed with the weight of the building above," belong to the late Gothic style, and are richly ornamented with tracery, quatrefoils and geometrical figures in the manner of the Henry VII. Chapel at Westminster. Under their shade repose the remains of many of the benchers of the Inn; among them John

for writing was such that he deemed it a worse hardship to be imprisoned without pen and paper than to have his ears cut off and his cheeks branded with the initials "S.L.," for seditious libeller, both of which punishments were inflicted on him by the Star Chamber of Charles I.

Like the Old Hall, the Chapel has passed under the hands of the restorer, not once but several times. One gains it by a flight of steps which were built on the occasion of its last enlargement—that which was judiciously carried out by Salter under the supervision of the late Lord Grimthorpe in 1882-3. The oak-beamed roof belongs to the same period. Most of the rest of the interior woodwork, however, is contemporary with the building: the two-decker pulpit and the high-backed pews, carved with a certain austere ornateness, being the work of one Hugh "Price



John Donne, an English poet, writer, and cleric, was born in 1572. He was educated at St Paul's School and Christ's College, Cambridge. He became a member of the Inner Temple in 1599 and was called to the bar in 1607. He was a prolific writer of poetry and prose, and is best known for his sermons and his collection of poems, *Devotions upon several Occasions*, published in 1633. He was a member of the Church of England and was a close friend of William Shakespeare.

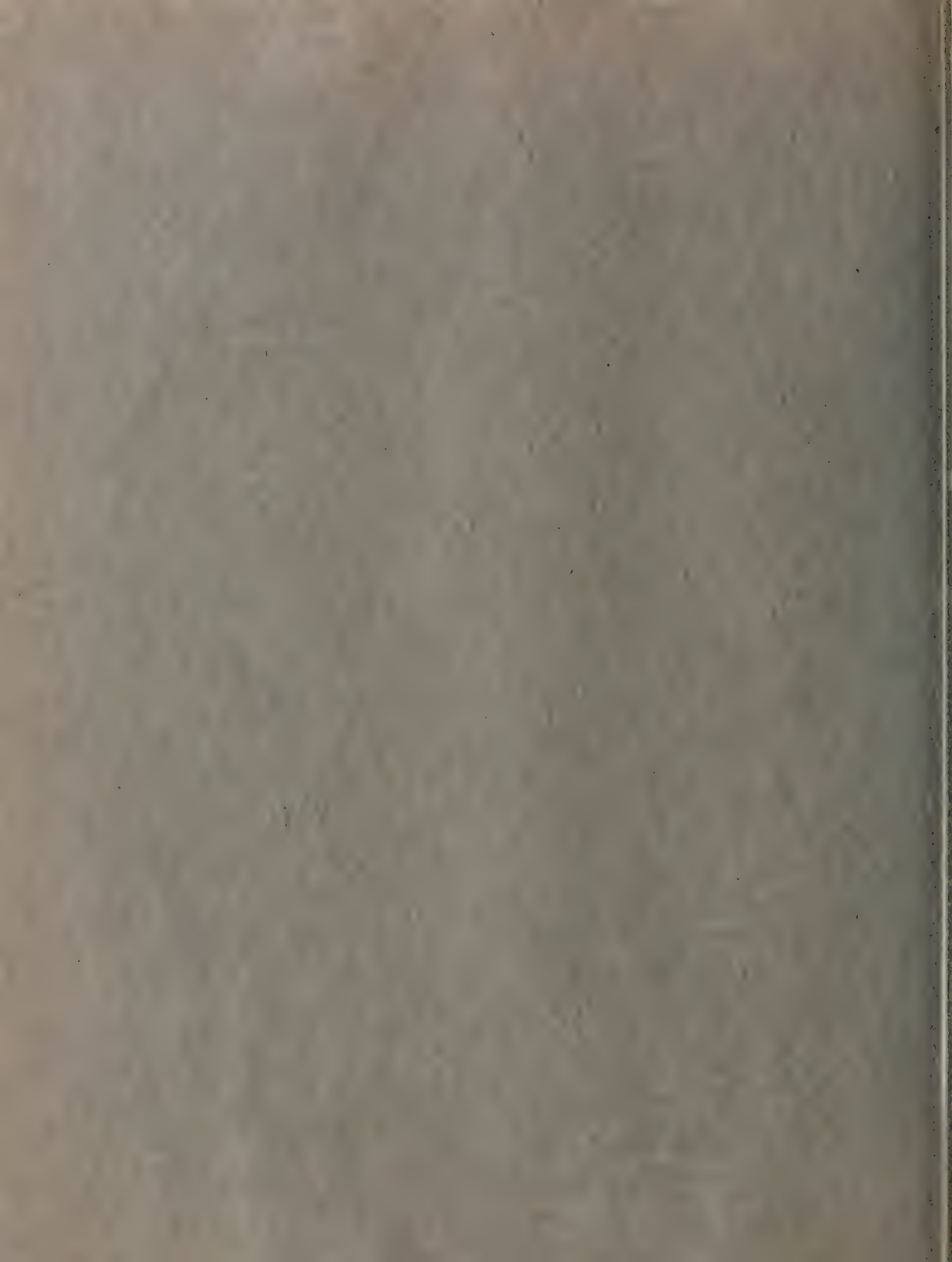
gentlemen, whereof two or three were endangered, and were for a while by the heat of the extreme press and thronging: the Dean of St. Paul's made an excellent sermon, they say, about dedications." This was John Donne, one of the many eloquent divines who has occupied the pulpit, for the official preachers of Lincoln's Inn include some of the



PORTRAIT OF MISS HARFORD

BY ARTHUR SUMNER

The Art Journal, Vol. 30, p. 179





PORTRAIT OF THOMAS LORD ERSKINE
 BY SIR THOMAS LAWRENCE, P.R.A.



PORTRAIT OF LORD MAUNAGHTEN
 BY H. D. T. GLAZEBROOK

ing the Chapel

of the Society
are painted on

illustrious names

Brougham, Den-

Selborne, Hath-
erly, Grimthorpe,
Hobhouse, Her-

the peers, and
perhaps most

interesting of all, William Pitt, who was treasurer in
1791; one of his successors as Prime Minister, the
unfortunate Spencer Perceval, holding the same office

the arms of some early worthies of the Inn, the earliest

glass was made "by a Dutchman in 1624," at a cost
of 22s. 6 p. 00. This may have been one of the Van
Lange family, to whom are ascribed the six windows

positive one, for after stating that the windows at

window with the name of Bernard, 1623. This was

in question, the second on the south side, is in many

account of the figures of the four apostles it contains,
though their draperies are sumptuously and har-
moniously coloured, but for its background, a view



the Chapel
and Old Hall of
Lincoln's Inn as
they appeared
in 1623, set forth
with the delicacy
and precision of
an architectural
drawing, with a
couple of bar-
risters habited
in the garb of
the period, ap-
pearing in the
middle distance.
One would
hesitate to say,
however, that
this series of six
windows is by
the same artist
or was produced
in the same
workshop. Their
general style is
similar, but they
are marked by
slight but dis-
tinct variations
in their manner
of treatment.
The stained glass
in the Chapel,

most of it some centuries old and all of high quality,
is one of its finest features. It relieves the plainness of
the bare white walls, and, contrasting with the time-
darkened woodwork, gives a note of resonant richness
to the scene.

The present hall and library stand on that part of
the garden crossed by the "walk under the elms,"
celebrated by Ben Jonson. It was designed by Mr.
Philip Hardwick, who described it as in the collegiate
style "of the period towards the end of the sixteenth
century before the admixture of Italian architecture."
The foundation-stone was laid by the treasurer, Sir J.
L. Knight-Bruce, in 1843; but the ceremony was of
meagre proportions compared with the opening of the
Hall by Queen Victoria two years later. It throws
some light on the fashions of the period to learn that
"the Queen wore a blue drawn silk bonnet with a
blue feather, a dress of Limerick lace, and a scarlet
shawl with a broad gold edging." Prince Albert
accompanied Her Majesty in a field-marshal's uniform,
to which, when he was presently elected a member of

the Inn, he was courageous enough to add a student's black gown. The Cabinet and chief state officials accompanied the royal party, including Lord Liverpool, the premier, and the Duke of Wellington, commander-in-chief. The Queen, in her reply to the address of the Honourable Society, characterised the building as a "noble edifice," a not inapt description. The building accords well with its surroundings; it is dignified without being pretentious, and

presents a stately appearance from whatever standpoint it is regarded. On the ground floor are the steward's offices and a Brobdingnagian kitchen, which is, however, rarely in full use. The orthodox visitor will not enter these lower regions, but mounting the somewhat lengthy flight of stone steps, gains the entrance hall, which provides access to the Hall proper, the rooms of the Benchers—or, to quote their proper title, "the Worshipful the Masters of the Bench"—and the library. Before exploring these inner sanctuaries he may linger a moment to admire the fine bust of Cicero, an antique marble, or some of the more modern busts which decorate the apartment:—Goldsmid by Theed, Swanston by Van Thomas, Cairns by Bruce-Joy, and Maule by Bailey. In one corner is the large deed chest—the precursor of the modern safe—made in wood covered with leather, strengthened with iron bands and secured with massive fastenings, which Mr. H. Heydon, the then treasurer, presented to the Society in 1549, for the "safe custody of the purchase of the House and all other books of account concerning the same"; while near by is a handsome lead cistern bearing the



PORTRAIT OF THE RT. HON. H. H. ASQUITH, P.C., M.P., K.C., B.A.
BY WILLIAM ORPEN, A.R.A., R.H.A.

initials N.W.A. and the date 1075. A case in another corner contains various relics, most of which have been dug up in the Inn. Old pottery—a tiny Greek bronze figure dating from about B.C. 600, old tobacco pipes, the hour-glass formerly used in the Chapel, some seventeenth-century engraved porters' badges, and medieval alabaster figures, all going to form a varied and interesting medley. In the room to the right hang a number of portraits of former members

of the Inn, the best, from an artistic standpoint, being the four now on the wall to the right. First of the series is that of Francis Hargrave, K.C., who was treasurer in 1813, painted by Reynolds in November, 1787. It is a vigorous and characteristic specimen of the artist, the colours retaining their original brilliancy. A rich setting is obtained for the figure by the deep crimson of the background. Lawrence adopts much the same scheme in his fine portrait of Thomas Lord Erskine, painted in 1802, and rendered with stronger characterisation and impasto than most of his later works. Gainsborough's *Sir John Skynner* was painted for Francis Burton, the Irish judge, an intimate friend of the subject, and bequeathed by him to the Inn in 1832. The head, to quote Peter Cunningham's criticism, "is full of intellect." The thin brushwork so typical of Gainsborough, and possessing almost the lightness and fluency of water-colour, affords a marked contrast to the heavier style of Reynolds and Lawrence, yet fully holds its own in its effectiveness. The fourth work—the *Portrait of Sir Richard Rainsford* by Gerard Soeste—is in some respects the most interesting of the series as affording conclusive proof of the



THE SILVER CHALICE, PRESENTED BY THE PARLIAMENT OF GREAT BRITAIN TO WILLIAM PITT, 1766.

THE SILVER MUG, PRESENTED BY THE PARLIAMENT OF GREAT BRITAIN TO WILLIAM PITT, 1766.

coloured, would hold its own in any company. Among the other works in this room are heads of Justices Maule and Kennedy in crayons by George Romney, and a portrait of Sir William Pitt. The Portrait of Sir Matthew Hale is ascribed to Michael Wright, who painted the one now in the Guildhall.

There are many other oil portraits in this room, as well as engravings of various celebrities. In the drawing-room on the opposite side there are many more. Mr. Asquith, by Mr. William Orpen, a fine rendering of the premier, marred only by the coarseness of the canvas on which it is executed, and the roughness of some of the brushwork. Seen in a side-light, as hanging at present, the unevenness of the

paint forming the background conveys the impression that it is sprinkled with drops of water running down its surface. Mr. Fiddes Watt's portrait of Lord Haldane is powerful though sombre, the chief secretary for war appearing not in his legal garb, but in a semi-military uniform. A fine "Harlow" of Sir William Pitt, by Mr. Fiddes Watt, is also in the room. Among the works in this room. In the Great Hall are a number of others: indeed, the paintings, some of them of exceptional quality, and the engravings, which include many rare proofs in fine states, number over five hundred, and would need a special article to do them justice. Nor must one forget to mention the bust of William Pitt, by Theed, after Nollekens, a spirited reproduction of the original made from a death-mask of the great statesman.

Of the contents of the library, some 60,000 books, many of them rare editions or in MS., descended from

Lincoln's Inn and its Treasures

the times when the volumes were kept chained to the walls for the use of students, one must either speak at length or pass with a bare mention; but the silver plate is of more moderate proportions and may be briefly descanted upon. The earliest pieces are probably the Wandesford basin and ewer, bearing the London hall mark of 1651-2, and the maker's mark of R.S. The basin is 22½ inches in diameter. They were presented to the Society by Philip Lord Wharton and his daughter, Mrs. Elizabeth Wharton, in memory of Sir Rowland Wandesford, the former's father-in-law, and treasurer to the Inn in 1626-7. The lip of the ewer is a most uncommon feature, the shape more generally followed in plate of this epoch being shown in the Anglesey ewer, which, with its basin, were presented by Arthur Earl of Anglesey, in 1675, and bears the hall mark of the same year with the maker's mark T.A. All the pieces are engraved with arms, the two latter with those of the donor, and the former with those of Sir Rowland Wandesford, while round the rim of each basin is engraved a lengthy presentation inscription. The Nicholas Franklyn flagons and chalices, choice examples of Carolian communion plate, bear the hall mark of 1657 and the maker's mark A.F. The Wynnyffe and Rich cups are practically identical in design, and are alike in bearing no

date letter; the maker's mark on the latter is I.E. with a crown above and crescent beneath. Their period is about 1665. The pair of candlesticks of elaborate design and fine workmanship, presented by Tollemache Duke in 1676, is possibly of English make, but bear neither hall or maker's mark nor date letter. The Rainsford cup is dated 1677, and

bears the maker's mark T.M. There are many other pieces of seventeenth and eighteenth century plate and not a few of the nineteenth. Perhaps the most interesting example of the latter is the centre-piece, which was presented by King Edward VII., when Prince of Wales, to his tutor, Mr. Frederick Waymouth Gibbs, K.C., who left it to the Society on his death, together with a pair of candelabra, also given him by his royal pupil. These pieces are among the best specimens of Victorian design that we have, and serve, if only indirectly, to commemorate the close connection that royalty has had with Lincoln's Inn. Of the fine fresco of *Justice*, by Watts, which decorates the north wall of the Great Hall, one of the most noble of this great artist's conceptions, as well as his largest work, it is hoped to take further note on a future occasion.

The inclusion of this article in our pages has only been made possible by the courteous permission and facilities granted by the Benchers of the Honourable Society



ONE OF THE PAIR OF THE DUKE CANDLESTICKS

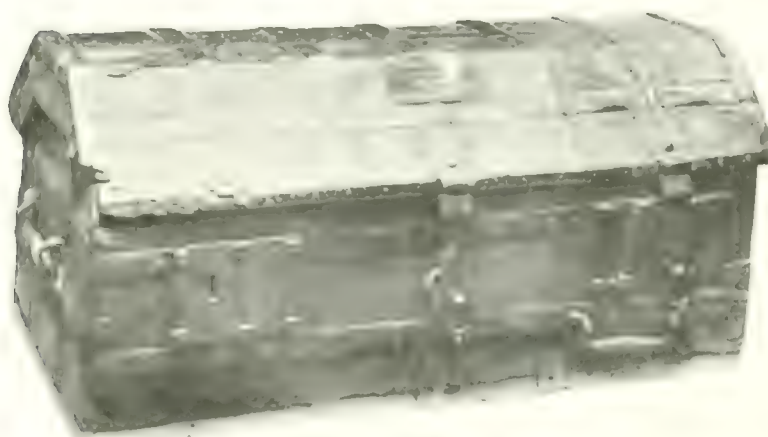
the writer by Mr. J. Cutler, K.C., Mr. J. Douglas
steward); while the works of Mr. Walker and Mr.
information.



• 2008 •



© 2006 The Authors
Journal compilation © 2006 Blackwell Publishing Ltd



© 2000 Blackwell Science Ltd *Journal of Internal Medicine* 247: 391–397

Miscellaneous

Exhibition of Miniatures at Brussels

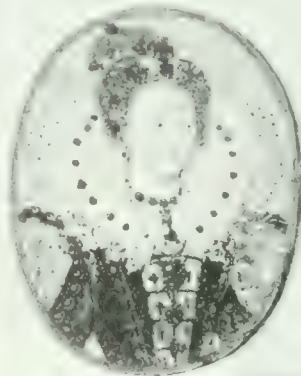
By J. J. Foster

THE deeply interesting collection of old miniatures at Brussels opened by the King of the Belgians, and now being visited by lovers of art from all parts of Europe, is without doubt the most important exhibition of its kind ever held. The Loan Exhibition of Portrait Miniatures, held at Kensington in 1865, rivalled—perhaps exceeded—it in the number of exhibits (there were over 3,000 there shown), but they were confined to the British School. The Belgian authorities have laid all Europe under contribution, and a score of "Royalties," Dresden, Amsterdam, and other public galleries possessing miniatures, have lent freely of their treasures in the shape of the art of the limner. Anything approaching a description of such a number of examples, many of them of extreme beauty and interest, is clearly out of the question in a single article, or, indeed, in many articles. Where is one to begin? and, with some 1,700 exhibits inviting examination, where is one to leave off? These are serious questions for a writer to answer who has only a very limited space in which to convey an idea of the miniatures now brought together in the Avenue des Arts.

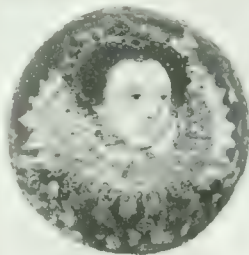
Without intending any invidious comparison, it may be said—indeed it is admitted on all sides—that the English section bears away the palm, alike for the beauty and the interest of the works displayed therein. There are a few regrettable *lacunæ* it is true; but, on the whole, the British collection is representative, and, as a consequence, full of charm. It is tastefully displayed in two rooms especially fitted up for the purpose by

the liberality of Messrs. White Allom; that devoted to the later works being panelled and adorned with carving by Grinling Gibbon. The French School is well shown, especially in the contributions of M. Doistau (some of which I described and reproduced in the columns of *THE CONNOISSEUR* some time ago), and in examples from the Fitzhenry Collection, that of le Duc de Vendôme, M. Wildenstein of Paris, and others. From Madrid, Vienna, and Cologne come many examples of the works of Isabey, of Hall, of Dumont. Of the contributions of individuals, that of the Queen of Holland excites (and deservedly so) the greatest interest, with its Holbeins and other early masters.

The English contribution is, as I have intimated, not the least remarkable feature of the exhibition, the display of several painters being unexpectedly fine. I say "unexpectedly," because of the reluctance of owners of these treasures to part with them for several months, to send them across the sea, and to expose them to various risks—dangers which need not be particularised, but of which fire and robbery are by no means absent from the apprehensions (often reasonable enough, it must be allowed) of their possessors. These considerations lead me to remark on the absence of any Holbeins in the British section. Although we possess a certain number in England, it was not found possible to induce their owners to part with them for the purposes of this exhibition. Those at Windsor are well known, and have been frequently described by the present writer. There are others in the Wallace Collection



NO. I.—QUEEN ELIZABETH
BY NICHOLAS HILLIARD



NO. II.—QUEEN ELIZABETH
BY NICHOLAS HILLIARD

has been a generous contributor to this exhibition, and lends four pieces which are ascribed to Hans Holbein the Younger,

the most convincing. Sir George disputes that he ever painted miniatures at all, and, as is undoubtedly the case with larger work, there are often very erroneous ascriptions made. Different by the Queen of Holland; but they must be owned, I think, to be at any rate worthy of examination, if only for their grasp of character. Take, for example, No. 847, *Portrait of a Man*. By whomsoever painted, the flesh painting is uncompromising to a degree, and the man's expression unattractive; but there he is, alive before us, and his identity stamped as plainly in this little circle of 3 to 4 inches of cardboard or vellum as it could be rendered on a large canvas, and by a master hand. In this respect, that is to say, largeness of style, I maintain Cooper to be equal to Holbein, and as this collection contains some five-and-twenty or thirty miniatures attributed to this great English artist, the attention of the reader may at once be drawn to them as being by themselves alone worth a visit to the exhibition.

Whilst one gladly welcomes the sight of so many examples of the "incomparable" Samuel Cooper, the present writer feels that not one of them reaches the highest water-mark of the artist's powers.

Having made this reservation in vindication of



ANNE TEMPLE, BY SAMUEL COOPER

"gossip" of the diarist, who tells us she was "a most excellent, good, discreet lady, and mighty kind" to him. Portraits of several other ladies well known in the annals of the Court of the Merry Monarch hang near, but they are distinctly inferior to the men's pictures, as is often the case with Cooper's work. Lord Coleraine writes of Anne Temple, a lady Comte de Gramont has a great deal to say about in his *Memoirs*. She married Sir Charles Lyttelton, by whom she had thirteen children. In the lively pages I have just referred to this lady is described in glowing terms as regards her personal attractions, but she is called "vain, credulous, prudish and very silly."

Earl Beauchamp lends a Mrs. Middleton, whom the sober John Evelyn speaks of as "an incomparable beauty." She wears here a most charming expression, and the portrait bears out the eulogium of the French Ambassador, who declared that "she was the sweetest woman he had ever come across in any foreign country." Looking at this presentment of the famous Mistress Middleton, one feels that she must be libelled by Lely in his well-known full-length picture of her as "a Shepherdess" in the National Portrait Gallery, wherein she is decidedly "blowzy." Nell Gwynn is here, of course, and so is Anne Hyde, and a lady of a different upbringing altogether. Mary Cromwell, who became Countess of Fauconberg. Earl Beauchamp's work around to show its doubtful nature.

The associations awakened by these men and women of Samuel Cooper's time are many, but they must not detain us. Probably more popular attention is bestowed on the case in which is displayed the excellent and representative show of the works of the fashionable English painters of the eighteenth century. I refer, of course, to Cosway, to his pupil, Andrew Plimer, to Engleheart, to John Smart, and to Ozias Humphry. Here we have a quintette unrivalled in their own branch of art—at any rate in this country. There are over thirty examples of Andrew Plimer here; they show the work of this popular artist at his best. From these it is somewhat invidious to make a selection. A study (No. 274) belonging to Lord Hothfield, of a very familiar group, meets the eye at once, namely, the Misses Rushout. The original,

Exhibition of Miniatures at Brussels

known as *The Three Graces*, and, admittedly, one of his most attractive works, is now, I believe, in America. It was put up at an auction at Great Marlow some years ago for the modest sum of half-a-crown, and sold later at Christie's for a huge sum. The three daughters of Mr. John Ellis, which hang in the same case as the three daughters of Lord Northwick, to which I have just referred, are typical and excellent examples of the work of this pupil of Richard Cosway, and show his mannerisms and method



Mr. Harland Peck. It formerly belonged to Mr. Waller, unless I am mistaken. Admirers of Andrew Plimer's work will notice with interest a carefully painted portrait of himself in water-colours, lent by members of the Plimer family, and one of the best things from the hands of the artist that I can recall. There are two examples of the younger brother Nathaniel (besides a doubtful one), but neither of them are up to the standard of Andrew, who is generally admitted to be the superior artist, as he here certainly shows himself to be.



No. IV.
W. BECKFORD
AS A BOY
BY A. PLIMER



No. V.—MRS. FULLER
BY A. PLIMER

of handling in a marked degree. Mr. Henry Drake's highly important contribution is probably of the same period as the Misses Ellis. It comprises *William Beckford as a boy*, *Lady Elizabeth Foster, Duchess of Devonshire*, and other celebrities. Whilst there is no disputing about matters of taste, few, I should venture to think, would question the bewitching charm of Mrs. Percival Lockwood, a delightful miniature now the property of



No. VI.—PORTRAIT OF A GENTLEMAN
BY A. PLIMER

No. VII.—MRS. LOCKWOOD
BY A. PLIMER

One of the surprises of the exhibition, as far as the English section is concerned, is the *Portrait of a Gentleman*, by J. Hill (No. 175, lent by Lord Hothfield). It is difficult to give an idea of the brilliancy of this miniature, which, painted in the manner of G. Engleheart, is, to my mind, in no respect inferior to that prolific artist's work. Moreover, there is this to be said about Hill, his work must be reckoned as distinctly rare.

miniatures at the Academy be-

there is but little to be gleaned about him. There are other rarities here, e.g., a miniature by Sir William Beechey, the

painted (according to the

applies to William Hunt: a portrait of himself belonging to Mr. Spielmann is here shown as the only known miniature by this painter. Isaac Cruikshank, father of the better known caricaturist, and John Hoppner, R.A., may also be included in this category. The latter eminent artist contributed some hundred and fifty portraits to the Academy during the last thirty years of his life: but none of them are described as miniatures.

There is a small collection of enamels which are important, from a technical point of view, as completing the show of English work. It is only fair to add, however, that nearly all the men who practised the difficult art of painting in enamels in this country were not English born. With the

pupil of Zincke (and a talented one), and of Nathaniel Hone, who was an Irishman, all the men whose work is shown in this section were foreigners. Mrs. Fleischmann's valuable contribution includes Charles Boit, who was born in Stockholm; I. H. Hauser; J. Meyer, R.A., who hailed from Tübingen; and C. F.

1350, by Matthew Snelling, a miniature painter of the latter half of the seventeenth century, whose work is but seldom met with. The same may be said of John Shute, whose portrait of Edward the Sixth, also from Madrasfield, may be compared with the interesting drawing by W. Hollar, shown amongst the drawings



EDWARD THE SIXTH. BY JOHN SHUTE.



W. HOLLAR.

in Plumbago. The last-named is from Mr. Francis Wellesley's collection, which appears rich in examples of the work of but little-known men. Take, for instance, his delightful *Duchesse de Mazarin* (No. 22), by Edmund Ashfield, and the *Jessamy* from the collection of Mr. Gardner. Mr. Wellesley also lends several interesting pencil portraits, as they are termed in the catalogue. These Plumbagos, with their delicate and truthful draughtsmanship, will repay the most careful study. But I must pass on to take a look (and exigencies of space compel me to make it little more than a glance) at the Foreign section. Nearly all the

principal continental miniature painters are *en evidence*, and if an impression be conveyed to visitors, on first looking round, that the standard of this exhibition is not so high as that which was reached in the exhibition of eighteenth-century art at Paris a few years since, yet there is undoubtedly much to delight and instruct the amateur in the twelve or thirteen hundred miniatures here arranged, to say nothing of the display of *bois sculptés*, paintings in oil, tapestry, and engravings.

Want of space compelled me to omit any reference to a hundred (or thereabouts) of other artists, nearly all bearing well-known names, who are represented in the English section; but the "*embarrass du choix*," as our neighbours phrase it, is even greater in the case of the Foreign section, the catalogue of which contains the names of nearly three hundred artists of various nationalities, including a number of artists in other branches of art outside miniature painting, e.g., Van Dyck, by whom there is a delightful Flem-

versatile Fragonard; and the powerful, if often eccentric, Spanish artist, Goya. The enamels here by the great Genevese, Jean Petitot, compare unfavourably with those which may be seen at our Victoria and

Exhibition of Miniatures at Brussels

Albert Museum in the Jones collection. By F. H. Füger, that accomplished and fashionable Viennese miniaturist, who was a contemporary of Cosway, some half-a-dozen examples will be found. The French eighteenth-century men are adequately, indeed fully, represented by Guérin, Dumont, Périn, Sicardi, and by Vestier, who share some fifty examples amongst them,

comprise several English portraits. Lastly, I may call attention to the Stuart portraits lent by the authorities of the Rijks Museum, Amsterdam. These include a couple of Samuel Coopers, one of them being a replica of the well-known Charles the Second at Goodwood; the other an interesting unfinished miniature of the Duchess of Richmond, known as



NO. X.—MISS MAYER IN FANCY DRESS

BY RICHARD COSWAY

whilst Augustin has half as many ascribed to his own talented brush. By Isabey, who painted monarchs for nearly a century, there are over thirty. Nor must I forget to mention the delightful works of P. A. Hall, perhaps the most accomplished miniature painter of them all, who, although a Swede, is identified so closely with the French school of his day.

One other feature of this exhibition remains to be mentioned, namely, the number of miniatures by English artists lent by Continental owners. These are too numerous to be particularised in this notice; but the visitor should on no account overlook them. Especially important is the loan of the Queen of Holland, whose Holbeins I have already referred to. Besides those valuable exhibits, Her Majesty contributes no less than seven or eight Olivers, two or three Samuel Coopers, and a Hoskins, in addition to a number of anonymous works of the seventeenth century of considerable interest. The last-named pieces are mostly ascribed to French artists, but they

“La belle Stuart.” From the same source come two very good Hoskinses, namely, Henrietta Maria, dated 1632, and a portrait of her unfortunate sister-in-law, Elizabeth of Bohemia.

A few remarks may be subjoined upon the illustrations which accompany this article. The portraits of Elizabeth are by Nicholas Hilliard. He was, as we know, *peintre attitré* to the Virgin Queen; the detail of the dress is painted with all his usual minuteness and care. The Edward VI. is of later date. Mr. Wellesley's drawing was made in 1650, and Hollar engraved it in the same year; the rendering here shown is from a miniature which once belonged to that well-known collector, the late Mr. Charles Butler. Lord Aldenham's *Charles the Second* is distinctly interesting as showing that much-painted monarch in middle age, when his life of self-indulgence had made its mark on his features. It is generally regarded as a somewhat doubtful piece, not, *bien entendu*, in respect to the quality of the work, for that is unquestionably

Smart is characteristic, and an

and truth of that great artist's
portraiture. The examples of
Andrew Pinner show the pupil

are the Cosways themselves

Cosway repeatedly, and there

exhibition. The like may be
said of Mrs. Fitzherbert, whose
eye and whole family will be

All who visit this fascinating
exhibition cannot but admire
the manner in which it has
been organised and arranged,
appreciate the untiring courtesy displayed by all

of gratitude to the numerous owners who have so
generously contributed their treasures. As Baron
Kervyn de Lettenhove—the President—puts it in his
preface to the catalogue, "People talk about the
diffusion of Art, and of the sacrifices which should be
made for such an object, but they deserve most praise
who have lent the most precious treasures of their
collections for so many months and at all risks." It



will find their reward in a just
confidence of having afforded
pleasure to many lovers of art,
and not pleasure only—such
an exhibition as this helps us
materially to realise and to
value aright the precious
legacy which we owe to the
past: it informs and instructs
as well as delights us all. I

seeing England possesses such
treasures in the shape of old
miniatures as she undoubtedly
does (for those shown at
Brussels are but a mere
fraction of the number to be
found in this country), and
bearing in mind that there has
been no public exhibition of
this nature since the year 1865,

except the display at Burlington House of a selection
from the Duke of Buccleuch's collection, the time
seems fully ripe for another exhibition in London, say,
next year, as to the success of which I should entertain
no doubt whatever: moreover, it should serve a useful
purpose in raising the standard of miniature painting
among us, and, finally, it might lead to the formation
of a *permanent National Collection of Miniatures*, a
consummation devoutly to be wished, and one long
advocated and urged by the present writer.





THE AGES OF MAN—YOUTH
BY NICOLAS LANGRET (1690-1743)
(In the National Gallery)

Pottery and Porcelain

Old Staffordshire Figures

By J. F. Blacker

IN recent years has arisen an ever-increasing desire to safeguard and treasure those objects which our ancestors used and valued, and this is responsible for the growth of collecting, which with hundreds, or rather thousands,

has become a habit and a real recreation. Years ago such objects were lightly esteemed; now they are appreciated. Amongst them are the familiar old Staffordshire figures which have progressed from the cottager's mantelpiece to the collector's cabinet after a long period of neglect. Some specimens, covering a period of more than a hundred years, are shown in the illustrations, and display something of the work of the old and modern potters from the days when Whieldon and Astbury made those quaint, rare, and costly figures which were the forerunners of an extensive manufacture which is continued to our own times.

You may ask, "What are Whieldon and Astbury figures worth?" Nobody can give a correct answer without seeing the actual pieces which you may wish to have valued. Of course it is easy enough to say

they are worth from three to ten pounds, according to size and quality, and a similar rough valuation might be applied to the products of Ralph Wood, Enoch Wood, and Wood & Caldwell; but such approximate values are of little use, for so much depends upon the modelling, and upon the soft colourings in yellow, green, blue, brown and purple. The Ralph Wood figure — "St. George and the Dragon" — No. i. in the illustrations, has been sold for fourteen pounds, and first-class specimens are worth that, if not a little more. It is well to remember that, generally speaking, the prices of such figures are variable



NO. 1.—ST. GEORGE AND THE DRAGON BY RALPH WOOD



No. I. THE COLLECTOR'S MUSEUM.

It is a common sight to see a collector's museum, and when you see one, you are tempted to examine your china or pottery, you are tempted to examine your

The white ginger jar which was sold at the Huth sale is

and sixpence, sold first for twenty-five pounds, and at the sale for five thousand nine hundred

It is astonishing to note how many collectors of different tastes

meet their demands, and how

George is a collector, so is the new boy. In all ranks of society,



No. II. THE COLLECTOR'S MUSEUM.

trifles is strongly in evidence: the cottage and the mansion are alike in housing the treasures of the collector, and though in the mansion the objects of art are more valuable, in the cottage they are not less enjoyable.

Don't you think that when you begin to collect, you also begin to enjoy the pleasures of bargain hunting? From books, museums and sale-rooms you



No. III. THE COLLECTOR'S MUSEUM.

to shop you pick up bargains which are acceptable whether you buy to keep and enjoy, or whether you buy to sell at a profit. And the realm is so wide, including porcelain and pottery, pictures and prints, watches and clocks, and a host of other things having one quality in common, they are really old. They may be fine and rare, they may only be quaint and curious, but they are genuine.

There are other pleasures which come from association with your friends if they collect. Not only do they delight in showing you what they have acquired,

but they stimulate you by stories of their "finds" and of their profits. Who has not found it so? I know how one went on a holiday to the West Country, and paid his expenses out of bargains which he picked up. In one shop he bought a Plymouth mug for fifteen shillings; in another a Bristol plate for ten. These he sold on his return to London for twenty-five pounds. And another—a lady—made sixty pounds profit in her first year of collecting—her first bargain being a jug, costing ninepence, which she sold for eighteen shillings.

Then there was the story of the grocer who bought a miniature for twenty pounds after the dealers in his neighbourhood had rejected it. This he sent to Christie's, where it realised eight hundred pounds.

It is good to collect things like these at bargain prices, and

shops, and perhaps examine the same articles in the same sale-rooms. So much depends upon knowledge that though you can afford to wait until you see what you want, your chances of getting it will depend upon the persistence of your quest, unless you are prepared to pay a high price in a first-class shop. If you are, you can have a collection easily enough; but the personal interest, the pleasure derived from the exercise of your own knowledge, of your own skill in buying, and of your own energy in hunting, is lost.

Most of these old Staffordshire figures are not marked with any maker's name, but they have such distinctive modelling and colouring that they can be distinguished from modern Staffordshire and from the reproductions supplied



NO. V.—THE SHEPHERD

amongst antiques what a number of dainty artistic and quaint articles may be found. But you must never forget that hundreds of others—collectors and dealers are hunting for curios just as you are. Many of them may cover your own district, inspect the same

by Holland and France.

Toby jugs and many figures such as sportsmen, Burns and Mary Wallace, and Red Riding Hood, are still made in Staffordshire, notably at Longton, and they sell for a shilling or so. Nobody who ever handled an old figure could be deceived by these, they look new. But the deliberate fabrications which imitate as far as may be the points of the old ware come into



NO. VI.—THE MUSICIANS



NO. VII. THE TAMBOURINE
PLAYER



are quaint.

another category. You must remember the soft colours of the old work,

trations.

The mother and child (No. ii.) is obviously Victorian; the corkscrew curls and the style of dress indicate this; whilst No. iii., a horse with his rider, is much earlier, dating about the middle of the eighteenth century. It is worth about three

keeper (No. iv.) is also Victorian. Such figures were hawked about the country as cottage ornaments and sold for about

carrying a lamb is old, so a man blowing the French



12. Mandoline Player

horn and a woman playing the mandoline. Another woman (No. vii.) plays upon the tambourine. This figure is marked Salt, and dates about 1820. Possibly the man (No. viii.) is earlier. It is well to note that the forgers copy the model and the mark, so that the latter must not be taken as positive evidence, but



13. Boy with Lamb



14. Woman with Lamb



15. Woman with Tambourine



NO. XIII.—VENUS

rather as corroborative, when the other distinguishing features of the old pottery are discernible. Too much stress cannot be put on this point, for the mark itself is nothing when the ware is heavy and bright with enamel colours.

The lady with a Victorian flounced crinoline (No. ix.) is really a tobacco-jar, the cover of which includes the head, bust, and two top flounces. The lap-dog in her arms and the poodles at her feet are curious. The latter are separate figures.

Mythology as a source of design is illustrated by a large figure of Cupid, 17 inches high (No. x.). Diana with her bow and quiver (No. xi.) and Jupiter with his eagle and thunderbolt (broken) (No. xii.) show similar classical origin which is not so obvious in Venus (No. xiii.) and Remus and Romulus (No. xiv.), because of the entirely different style and character, which are decidedly English in their treatment.

Figures from biblical history found much more favour with the old potters than they do with modern collectors. I have selected two: No. xv. represents the widow of Zarephath, with her cake, meal-barrel, and oil-cruise, and No. xvi. shows Elijah with one of the ravens which fed him. Such figures have been sold at three guineas upwards per pair; but scriptural subjects are not popular. Nos. ii. to xvi. are from Miss Edith Feilden's collection.

You will find that though just now it is not difficult to buy old Staffordshire figures, the prices are much more than they were, and less than they will be, taking the past as a guide. Any figure which has a genuine mark is thereby much improved in value, but, as I have said, they were mostly unmarked. Of course to the experts all old pottery is an open book, the distinguishing features of the old work present no difficulties to them. To the beginner such difficulties



XIV.—REMUS AND ROMULUS

whilst you are examining the modelling and the
is a point worthy of consideration. The old ware
light.

and dog, a peasant girl carrying a basket, Venus and
Cupid with a dolphin, a group of a boy and girl, the
boy playing on a pipe, and another boy with a bird's

catalogue of a sale of Old Staffordshire pottery at
Sotheby's last November, at which the prices paid

reached only £5, whilst many other pieces were sold
for less. For £2 4s. a figure of Diana standing by
a tree stump was sold, and a "Widow and Orphans"

into Egypt," in rich colours, on an oval-shaped base,
was sold for £10, and a pair, "The Cottage Boy"
and "The Cottage Girl," for £2 2s.

These prices are low, but the tendency is always
upward, owing to increased demand from the great
army of collectors—an army constantly recruited from
those who require a real recreation, who indeed find
it in hunting for the china and pottery of bygone days,
when these old figures were the cherished ornaments
of the cottagers' chimney-pieces. Such ornaments
were neglected by the children, who despised what
their parents loved. They wanted what was new, and
so the cottage ornaments were sold for small sums to
anybody who would buy them. No regrets followed
their dispersal until the time came when they in-
creased so much in value that just as many pounds
were paid for them as they realised shillings origi-
nally. The collector appreciated the quaint forms and
charming colours, and that being the case, values were
increased and forgeries became plentiful.

The identification of old pottery, of old figures,
requires some study and care, but that is a part of
the collector's outfit: it is by and through his study
that he is enabled to use his knowledge with advan-
tage. I have known collectors who have spent
thousands of pounds upon fine old china. I have



NO. XV.—THE WIDOW OF ZAREPHATH



NO. XVI.—ELIJAH

seen single vases and sets of vases worth thousands of pounds, but the man of moderate means can spend only a few pounds, and naturally he desires to obtain good value for his money. If he buys at bargain prices, so much the better, for when he sells he makes a good profit, and is satisfied.

If you are a collector, you will appreciate not only the pleasures of hunting and the joy of possession, but you will also realise how much of relaxation from business worries, how much of real enjoyment can be

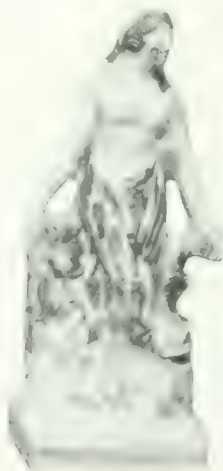
derived by the intelligent collection of such objects as old Staffordshire figures, which are seldom distinguished by any maker's mark, and therefore offer a wide scope for conjecture, for comparison, and for proof as the products of some special potter or pottery. Now is the time for collecting—that is if you wish to buy at the lowest prices. All along the line antiques are becoming dearer, and the old figures will soon reach such values as to be outside the scope of all except those who have ample means.



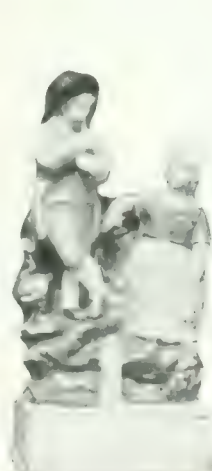
NO. XVII.—
A SPORTSMAN



NO. XVIII
PEASANT GIRL



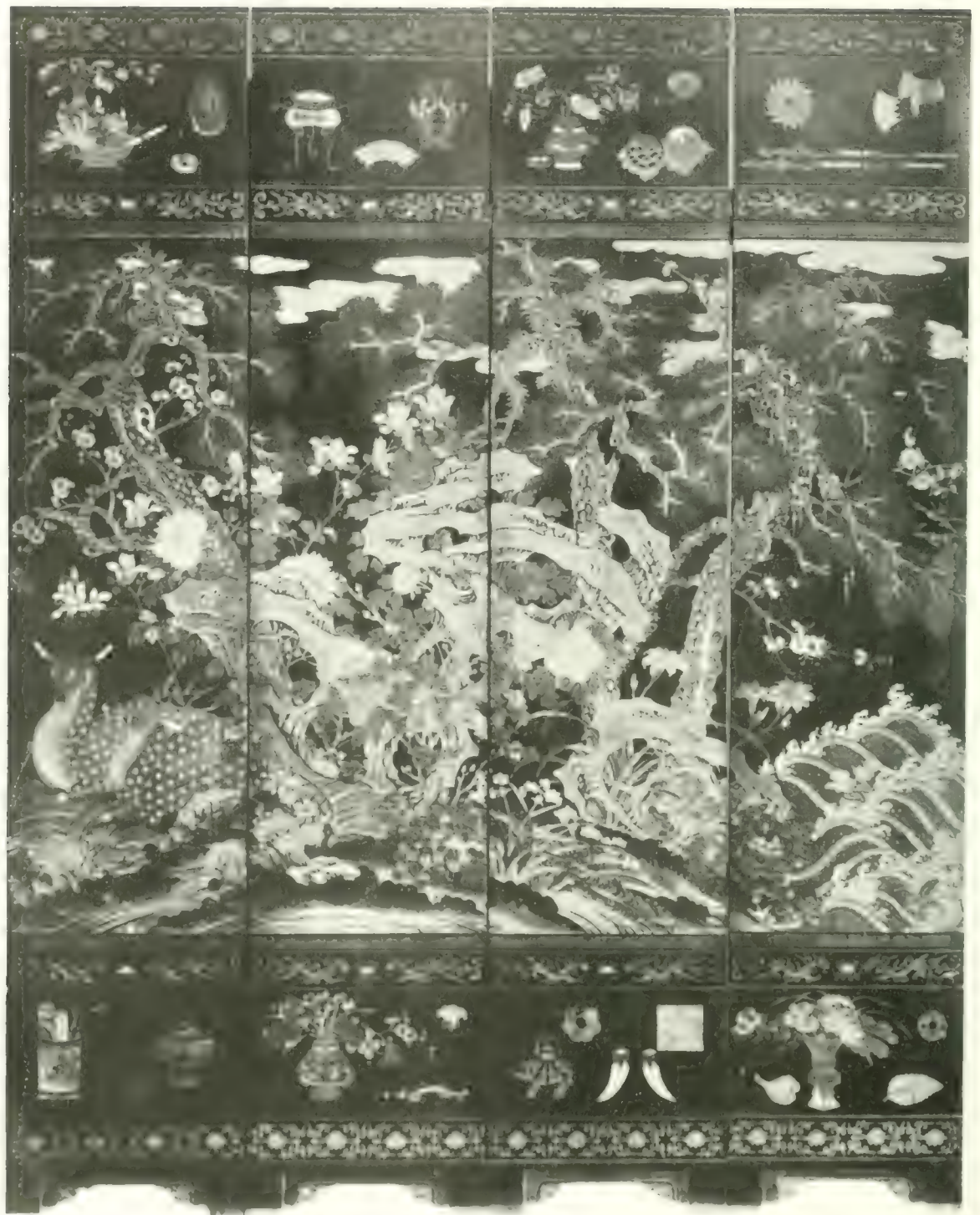
NO. XIX.—
VENUS AND CUPID



NO. XX.—
A BOY AND GIRL



NO. XXI.
BOY WITH BIRD'S NEST



No. 1

CHINESE SCREEN OR CABINET, WITH VARIOUS DECORATIVE MOTIFS, INCLUDING VASES, FLOWERS, AND BIRDS. THE CENTRAL PANELS FEATURE A DENSE FLORAL AND LANDSCAPE DESIGN.



OLD LACQUER

by

EGAN MEW

SOME EXAMPLES OF
CHINESE WORK.

Nº 1

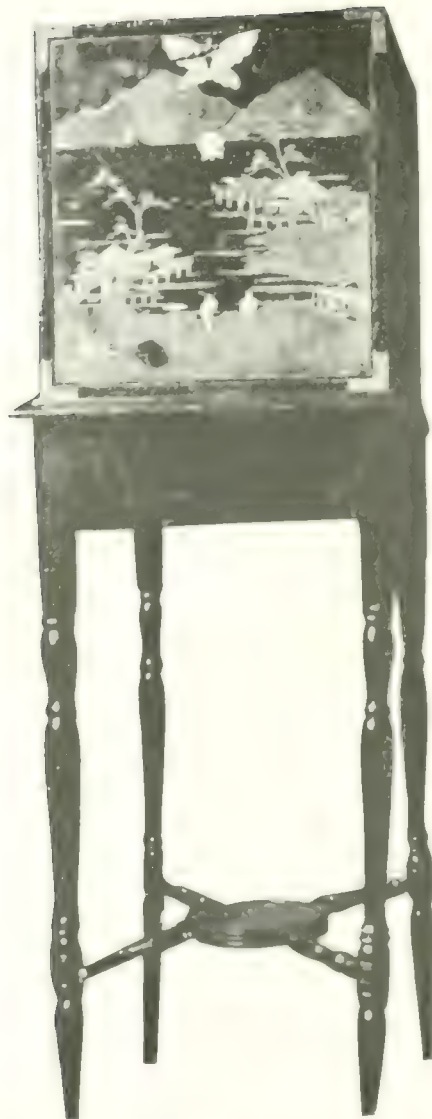
THE last few years have shown us a return to the seventeenth and eighteenth century taste for those beautiful, exotic *chinoiseries* which had already been the delight of the cultivated European as well as the artistically gifted Oriental for ages past. In our time, every person of importance has collected the early porcelains of Sung, Ming, Kang-hi and the eighteenth century; but the many other splendid arts of a highly accomplished people have been somewhat neglected by the Western world during the last hundred years and more. At the present moment, however, a change has come, and now all collectors of taste are keen upon the *flair* of the antique Chinese arts as well as and beyond the ceramic. This happens not a moment too soon, for those enemies of art, the modern thinkers and men of action, are already

knocking upon the once impregnable doors of China, and the old skill is perishing and passing. At the same time that this menace is being made, the greatest of the Chinese and Japanese connoisseurs are searching the world for examples of their oldest arts. The specimens which have been ravished from the sacred places will be taken back into what will, I think, prove for the future far safer keeping. Although these things are true in a general way of Chinese arts—paintings, carvings, needlework, porcelains, and so forth—they are principally true of the old Chinese lacquer, which the passage of the years affects so little and the changes of fashion leave untouched.

Although the antique art of designing or carving and colouring in lacquer belongs undoubtedly to China, the exact period when the use of this natural



NO. II. SMALL CABINET OF CARVED CHINESE LACQUER. PROBABLY OF THE EARLY EIGHTEENTH OR LATE SEVENTEENTH CENTURY PERIOD



NO. III.—LACQUER CABINET SHOWING SIMPLE DECORATION

arts is unknown. The roots of so much information in connection with the ancient arts of the Chinese reach back far beyond our own dark ages, and our ignorance therefore is not very surprising. Dr. Stephen Hensley, a master of the artistry of the Middle Kingdom, has written a book on the subject, which is a valuable contribution to the knowledge of the art and craft of producing lacquer-work, the system, as it has been followed from time immemorial among the gifted and persevering artists of China, can be studied in full detail at the Botanical Museum at Kew, where the various stages of the difficult craft are fully displayed. But much as the old Chinese lacquers now delight the collector, the technical side of the matter does not appear to attract, although it will be found to be filled with interest, and is even more complicated than the subtlest code at Bridge. Yet, perhaps, the connoisseur is justified of his indifference to causes while he is enthusiastic of effects. Like most valuable examples of the applied arts, the beautiful—and often simple—decorated lacquers of the Chinese Empire are grounded in utilitarianism or the slightly narrower services of the Temples.

Ming dynasty, in which the then ancient lacquer-work was fully described. But such early histories enjoinment of old Chinese lacquer. However, it is not to be expected that anyone desires to understand the

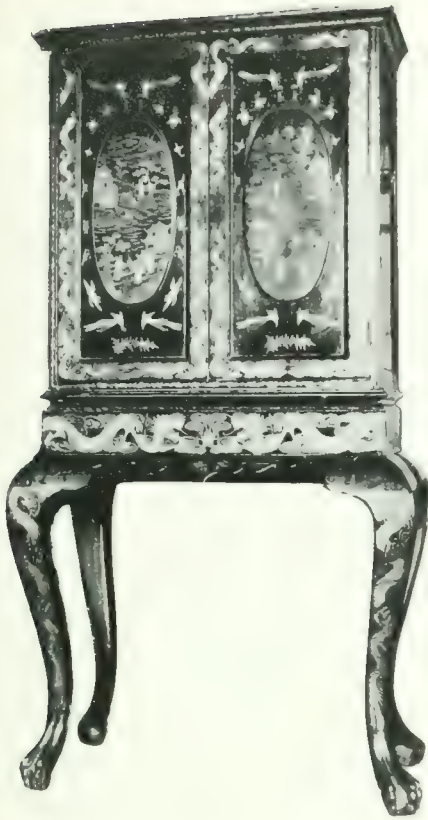


NO. IV.—SAME CABINET SHOWING ELABORATE DECORATION

art and craft of producing lacquer-work, the system, as it has been followed from time immemorial among the gifted and persevering artists of China, can be studied in full detail at the Botanical Museum at Kew, where the various stages of the difficult craft are fully displayed. But much as the old Chinese lacquers now delight the collector, the technical side of the matter does not appear to attract, although it will be found to be filled with interest, and is even more complicated than the subtlest code at Bridge. Yet, perhaps, the connoisseur is justified of his indifference to causes while he is enthusiastic of effects. Like most valuable examples of the applied arts, the beautiful—and often simple—decorated lacquers of the Chinese Empire are grounded in utilitarianism or the slightly narrower services of the Temples.



THE SAILOR BOY'S RETURN
BY W. R. BIGG, R.A.



NO. V. CABINET OF CANTONESE LACQUER-WORK, WITH STAND OF EUROPEAN DESIGN, ALSO DECORATED IN CANTON



NO. VI. THE SAME CABINET OPEN, SHOWING SOME EXAMPLES OF EARLY CHINESE PORCELAIN, ETC., AMONG WHICH THE FIGURE OF THE GOD OF CONTENTMENT TAKES A MIDDLE PLACE

The first example here given shows some panels of gorgeous seventeenth or eighteenth century screens. These are of carved wood, each detail being incised or raised with minute care on a ground of deep and brilliant black lacquer, the surface of which is often left, in the carved work, to form some decorative effect. This carved work is never above the surface of the ground work in this style of lacquer, and the incised objects are never very deep. It is a particular production of the Chinese artist in lacquer which is especially popular at the present time in Europe. Most of the specimens now passing to the collectors are a little vaguely called of the Ming period (1367-1643), which certainly gives them the charm of antiquity; or, by more romantic persons, of the Sung dynasty, which takes us back to 960-1279 A.D. Until lately, however, most of the authorities were content to consider them often early eighteenth century. Those who sell and those who have the pleasure of buying—a somewhat costly indulgence at the present day—seem agreed to call these incised and splendid decorated pieces *Coromandel lacquer*. The reason for this name, as I have mentioned in

earlier papers, is not easy to discover, for the coast of Coromandel did not ship them forth to Europe, nor did the inland country supply them. I have been told by one interested in the matter that the name arose from people mistaking the black lacquer ground—when it had turned brown from exposure or some outside cause—for Coromandel wood. This is not convincing, but the name serves and may be applied, an' you will, to such pieces as are shown in the three large photographs of panels and to the small cabinet (No. ii.). They belong, probably, to the time of the Emperor Ch'ien Lung (1736-1795), whose personal taste lay in the direction of carved lacquers; but I have seen pieces of the kind attributed to much earlier dates. Within his own palace grounds he had unrivalled pieces produced, and, without, the followers of his court no doubt had many examples made in this manner. One charming quality of Chinese art, of whatever era—and the various periods reproduce and overlap one another the more closely you examine into the question of date—is the ever-present sense of proportion, the perfect adjustment of the decoration to the object ornamented. Such a





NO. VIII.—PART OF A LARGE CHINESE SCREEN OF BRILLIANT DESIGN AND COLOURING.
SEVENTEENTH OR EIGHTEENTH CENTURY WORK.

piece as that shown in the second illustration.

the enquirer many interest-

Of late, when

lacquer was especially de-

considered to have

been made here about the time

But the beauty

the designs on the inside of the doors and the texture of the

tinely Chinese, and the whole of the exterior is covered with elaborate Chinese decorations beyond the skill

pean workman.

Against this, the insides of the drawers are made of European oak, and after a late seventeenth-century manner of cabi-

view is that an

Chinese lacquer was shipped into panel form in

into all kinds

combining the



FIG. 1. A LARGE CHINESE LACQUER CABINET, THE PROPERTY OF SIR WALTER MEDHURST, WHO WAS THEN CONSUL-GENERAL IN SHANGHAI.

About the middle of the last century they were the property of Sir Walter Medhurst, who was then Consul-

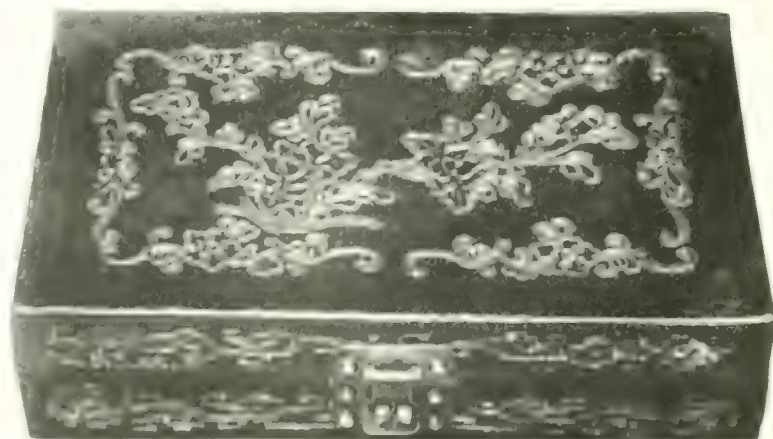


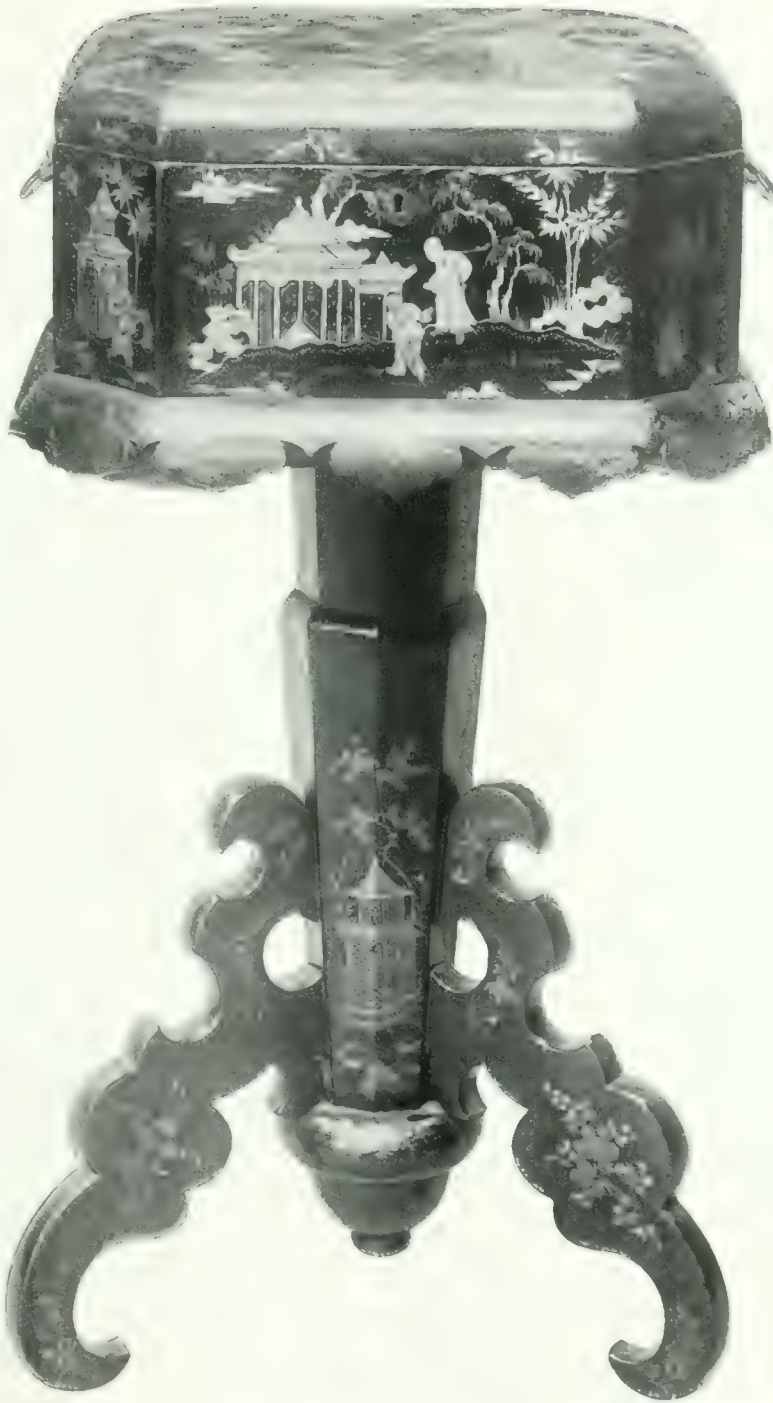
FIG. 2. A SMALLER CHINESE LACQUER CABINET, THE PROPERTY OF SIR WALTER MEDHURST, WHO WAS THEN CONSUL-GENERAL IN SHANGHAI.

decoration of the East with the workmanship of the West. This supposition does not, of course, mean that certain sorts of lacquer were not made in Europe on the subject with which I hope to deal later on. In the meantime, to revert to the charming work of the originators in lacquer, such as those shown in the illustrations Nos. iii. and iv. give some charm and exquisite drawing of the originals which were in use in China more than two hundred years ago.

have remained in the hands of his connection. The cabinet had, no doubt, many uses, and at one time held the handkerchiefs, jewels, and those delightfully graceful Chinese ladies who are now familiar to us,

in their conventionalised form, in a thousand designs on porcelain, in paintings, and on the lacquer pieces themselves. The stands for the cabinets are of English production. The pictures Nos. v. and vi. show a cupboard, open and closed. This is of the famous and largely exported Cantonese lacquer, which is so widely known and often beautifully decorated. No doubt such a piece was produced for export, probably to India, where the English, a century ago, were pleased to possess Chinese furniture produced on somewhat English lines. Such an example is ornamented in many coloured golds on black, the inner part forming an admirable background to the antique porcelain which the present owner, Mr.

Marshall Hole, confides to its safe keeping. While such examples as these show a strong European influence, the illustrations which follow give the native taste in lacquer in all its purity and brilliancy. The panels of an enormous screen (Nos. vii. and viii.) show us the true spirit of Chinese art, saturated with symbolism and instinct with the spirit of beauty. At



NO. XI.—A SMALL CHEST DECORATED IN GOLD ON BLACK, MOUNTED ON
ENGLISH LACQUER STAND

the present time such screens are being restored to the wide drawing-rooms of many eighteenth-century houses, and again taking their place in salons from which they were ejected some hundred or so years ago. But not only are the old ones replaced, but many have been shipped into Europe during the last ten years. One might almost say that these screens are enough to furnish a room in themselves, for they supply colour, form, and decorative interest; but they also make an excellent background to seventeenth or eighteenth century furniture and objects of art, and it is in that character that they are at present employed.

To turn from the incised style of coloured work to the illustration

No. ix. enables one to realise the immense variety of work which can be produced in lacquer. This table or stand is an elaborate example of the *Burgautée* method mentioned in a previous article, and was no doubt made for native use early in the eighteenth century. The exquisite detail and perfection of finish make it an especially interesting example of its type.



— This is a view of the city of London, as seen from the River Thames, looking towards the Tower of London.



NO. XIV. —CHINESE PANELS IN AN ARMOIRE OF THE TIME OF LOUIS XV., SHOWING THE APPLICATION OF ORIENTAL LACQUER TO A EUROPEAN STYLE OF CABINET WORK

nicely proportioned designs are cut and afterwards lacquered in red covered with deep gold. In its present state, after some century and a half of use and many journeys, the gold has to some extent disappeared, but the piece still retains its charm, which.

Another contrast is presented in No. xi., a small chest in black, red, and gold lacquer, such as was frequently sent into England during the time of George III. This piece has been mounted in the eighteenth century on a massive stand which is cleverly decorated in English lacquer-work. No. xii. shows an interesting example of the survival of work made for the Western markets about the time when Hogarth was painting his vivid satires on society. It

is thought that these card-table tops were made in Europe and sent out to a Chinese port to be decorated. This may be so, but there is no doubt the Chinese would have found it perfectly easy to reproduce the table in their own woods. However, the few examples of such gaming tables which I have seen on our side of the world have invariably been mounted on English lacquered legs of Queen Anne or early Georgian design. In regard to No. xiii., also, it may be noted that we have not always been very happy in supplying just the right sort of setting for Oriental pieces. Beautiful as this cabinet is, the lack of artistic sympathy in the stand robs it of some of its charm. The French cabinet-makers were most successful in mounting Oriental lacquer, as the last picture, an *armoire* of the time of Louis XV., plainly demonstrates. *(To be continued)*



NOTES & QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

UNIDENTIFIED PAINTING.

DEAR SIR,—Herewith is a photograph of an *unidentified* picture, 4 ft. 6 in. by 3 ft. 2 in. It was bought at the sale of the effects of a deceased connoisseur and collector—a General of the British Army—some years ago. It belongs to a friend of mine, who has asked me if I can get it identified. If any of your readers can do so—or you yourself can do so—I would be exceedingly obliged. It is the artist's name and date that is wanted more especially.

Yours truly, W. TURNER.

ENGRAVING AFTER FUSELI.

DEAR SIR,—I have an engraving of Fuseli's picture of the scene representing Titania and Bottom, etc., from the *Midsummer Night's Dream*. It has unfortunately been framed with a mount which shows only the picture, and hides the name of the engraver and painter, etc.

The picture measures approximately 23½ in. by 17 in., and is very perfect, and I do not like to unframe it. Can you or one of your subscribers inform me of the name of the engraver and the date?

The engraving is very fine and delicate, especially the figure of Titania.

Yours faithfully,

J. W. W.

DRAWINGS BY GIRTIN.

DEAR SIR,—Referring to the water-colour

drawing of Tattershall Castle by Thomas Girtin, illustrated in the January number of THE CONNOISSEUR, this was one of the two drawings made of the Castle by Girtin and engraved by Bartholomew Howlett for his *Selection of Views in the County of Lincoln*, published about 1805. The majority of the illustrations in this book are by other artists, the following only being by Girtin:—

Lincoln. Drawn by T. Girtin. Published March 25, 1797.

Lincoln Cathedral. Drawn by T. Girtin. Published Feb. 14, 1797.

Louth Church. Drawn by T. Girtin. Published Oct. 1, 1799.

North-East View of Tattershall Castle. Published March 1, 1800.

(This is the one illustrated in the January CONNOISSEUR.)

Tattershall Castle. Drawn by T. Girtin, from a sketch by B. Howlett. Published May 1, 1799.

East View of Thornton Abbey. Drawn by T. Girtin, from a sketch by Mr. Thos. Esplan. Published July 11, 1798.

West View of Thornton Abbey. Drawn by T. Girtin, from a sketch by Wm. S. Hesleden, Esq. Published July 3, 1798.

Langton Hall. Drawn by T. Girtin. Published June 25, 1797.

Croyland Abbey. Drawn by T. Girtin, from a sketch by Jas. Moore, Esq., F.S.A. Published Aug. 22, 1797.

Boston Church. Drawn by T. Girtin. Published Jan. 1, 1799.

I have a water-colour drawing of *The East View of Thornton Abbey*, which is very similar to the engraving from the same book. The particulars on the plate are as above. I should like



UNIDENTIFIED PAINTING.

to know through your correspondence columns if you know of any other drawing by Girtin of this plate, or if you consider mine likely to be Girtin's original sketch. This water-colour drawing is 10 in. by 7½ in. I have another water-colour, signed Ts. Girtin. Do you consider this to be of Windsor Castle? The size is 10 in. by 7½ in.

Yours truly, C. L. EXLEY.

DEAR SIR,—Would you, or one of your many expert readers, inform me who "Ed. Tourteau" was or is? I have a beautifully painted plaque signed with that name. It was purchased at one of the Paris Exhibitions a few years ago. As I am only a collector of English porcelain, principally Bristol and Worcester, I know little about foreign works of art or artists. The central figures are lovers, and the side groups are, I imagine, the gods Pan and their females. I should be so grateful if I could learn something about it.

DEAR SIR,—I have just been looking at a portrait of Henry the Fourth of France had no natural daughter who became a Duchess of Lorraine, but his sister, Catherine de Bourbon (1558-1604), became the wife of Henri de Lorraine, Duc de Bar. There are portraits of her engraved by De Leu, A. de Passe, Gavard, and T. Wierix, which no doubt can be seen in the print-room of the British Museum, and perhaps be identified with the picture in question.

Yours truly, N.

DEAR SIR,—In the May CONNOISSEUR I see you enquire as to whether there is a picture in oil by Clarkson Stanfield of the Battle of Trafalgar. I have always understood there is one at the United Service Club. But I write this as it may interest you to know that I have what is supposed to be a preliminary sketch by him in oil for this big picture. My painting, which, though sketchy, is exceedingly clever and virile, is in oil and on canvas, 21 in. by 10½ in. I bought it some years ago from a man who declared it was by Stanfield, and who told me that his father knew him well. Should an opportunity occur, I

Yours faithfully, W. SNOAD GRIFLIN.

OLD SPODE.

SIR,—How strange it is that all these years should have passed before Josiah Spode should really begin to come to his own. I say advisedly begin, because even now Spode china has not the value, nor has it the place, it will have in a few years' time.

Take the china books, for instance. Worcester, Crown Derby, and Lowestoft, to say nothing of Chelsea and Bow, etc., have pages devoted to their factories, while old Spode is dismissed with a few lines. It is to be hoped, however, that the new books will have learned better.

Amongst the people that know, Spode stands in the front rank of English potters, and your readers that have any Spode porcelain or Spode felspar may well treasure it and take care of it. There will be no more Spode felspar. It is too expensive to make. My friends often ask what in Spode is best to collect. My reply is, "Everything that is marked and perfect."

Old Josiah Spode, starting in 1770, made very rapid strides, and was from the first very successful. Soon after 1790 he took Mr. Copeland into partnership, and they together offered remunerative places to some of the French refugee artists driven out by the French Revolution. Spode was a Quaker, and very shrewd; and it was keeping his men and paying them well which enabled him, in the opinion of experts, to place his factory during the years 1790 to 1827 ahead of all his contemporaries.

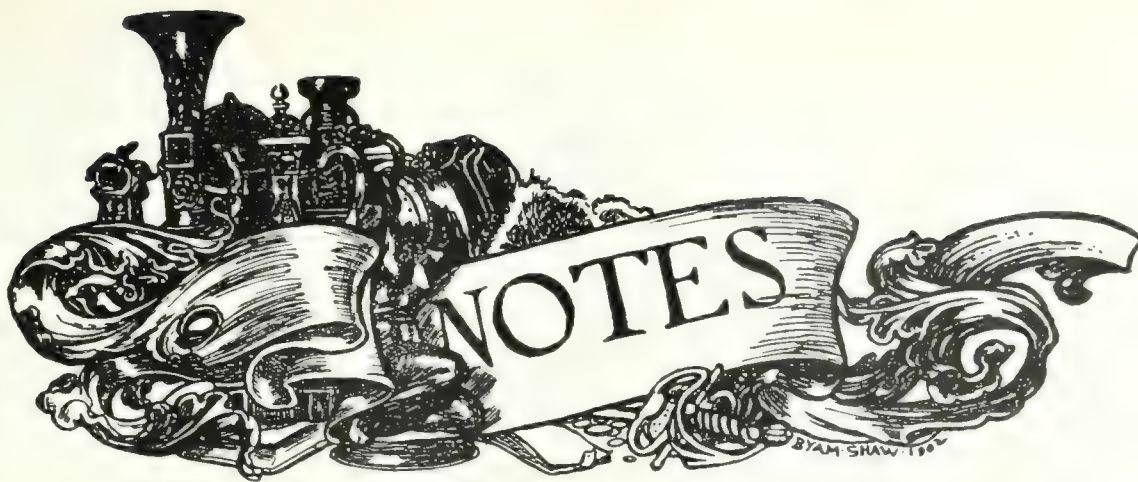
Although Josiah Spode the second was made Court Potter in 1806, there are very few pieces of his to be found with the Royal Crown. He thought being a Quaker and making anything up to £10,000 a year was good enough for him without the Royal favour, so he dropped the use of the crown.

It is a pity that the Spodes were so close, as I believe they would not part with any information as to the names of their French and other artists, and, moreover, they or someone destroyed their books with all the information as to who painted the lovely flowers on the gold scale pieces—pieces which, in the view of experts, have never been excelled.

There is really very little unmarked Spode, so that the collector now has a chance without difficulty of securing specimens, and it is probably owing to this fact that the Americans and Colonials yearly are taking home old "Spode" so marked. I hear there is likely to be a show of old Spode in London, and if so, it will be deeply interesting, and I for one will be happy to lend specimens.

Yours truly, ANTHONY SPODE.





THE Adam fire-place illustrated was thrown out of a library in a Yorkshire country place in 1853, by the opinion of a London firm of decorators, who said it was handsome, but quite worn out, and impossible, or not worth the expense, of putting into order. When last seen by the present owner it was on the scrap-heap, broken to pieces, and waiting to be sold with other rubbish, at, say, 10d. per cwt. This was in 1888. It was then begged for and given, and was entirely put in order by the present owner. The open work is pierced steel, consisting of flowers springing from vases, with birds (cranes), visible plainly on the sides of the pillars, but worn away under the bars by the constant attention of housemaids with emery papers and rubbers.

It is invariably sad to have to attack sentiment, but the "blue

Adam and
Eve Charger,
dated 1647

dash charger" here illustrated appears to challenge a belief long favoured by many collectors, and more than suggested by some writers, that these plates originated in the mind of some facetious soul, who thereupon expressed it in ceramics, by depicting King William III. in

the rôle of Adam receiving the apple—or was it not the "orange"?—from his wife, Queen Mary.

The date 1647 (genuine beyond doubt) goes further than stifling this Jacobite flavour, for it refutes a further statement often put forward that the early blue dash chargers are not contemporaneous. This, it may be noted, is still further refuted by the Charles II. "charger," dated 1665, at present in the British Museum, the genuineness of which there would seem no reason to doubt.

In the plate above the laboured method of applying the "dashes," the comparative delicacy of the rims, the foliage inserted in the sponge-work trees, the cloven hoof representing the left hand of Adam, the bough of the fig-tree, are all minutiae, the details of which show original thought, and lead one to conclude it is an early effort, if not the earliest extant.

It is more difficult to claim for it an English origin, but there is in the trees a home-like sentiment, in the features of the Carolean Adam something reminiscent of English embroidery of the period; even the initials at the back and the date do not savour over much of Dutch brushwork. The body and the enamel are similar to those later chargers,



AN ADAM FIRE-PLACE

origin is claimed.

The principal colours are orange

brilliance than is usual; there is an absence of puce.

chester collector, in whose family it has been since history relates. The ubiquitous initials I. E., so familiar on Wrotham slipware of that period, form a curious coincidence.

Some Persian Sherbet-Spoons

of late years of the extreme beauty and originality of Persian art has been one of the most conspicuous recognitions of our time. Persian fabrics, Persian pottery, and

have recently almost monopolised the current styles and motifs

decorators, and not without reason; but Persian carving and woodwork is not so familiar a quantity to the general public, and the discovery of the supreme beauty in which it excelled is something of a surprise, even to those

ordinary way with the production. A king-

so luxurious and splendid, inhabited by a people whose



ADAM AND EVE IN THE GARDEN

FIGURE 1



ADAM AND EVE IN THE GARDEN

FIGURE 2

poetic imagination is so universally shared with a history so romantic and dramatic, might be expected to leave traces of heightened aesthetic consciousness even upon the simpler and more subordinate objects it passed in daily use. This lyric sensitiveness and fire is nowhere more observable than upon the delicate little carved implements of its domestic life, and one cannot look upon the old spoons without conjuring up visions of the garden of Cyrus, of Darius and

Atossa, of Orodes the Cruel, and of those groves of myrtle and peach blossom among which Omar wandered and sung. The exquisite art of Persian

wood-carving was practised almost exclusively in two of its principal cities—Abadeh and Shiraz. Abadeh is a large town in the centre of Persia, and the

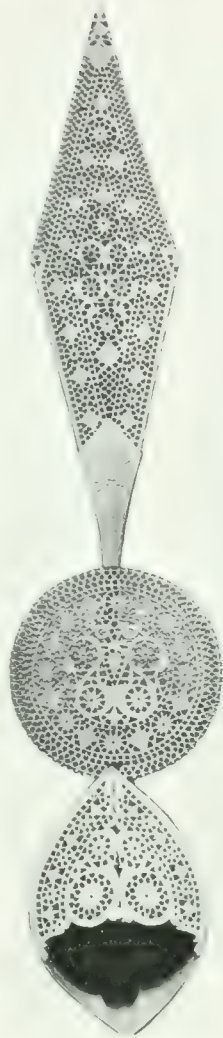
of the most lovely ornament the world has known; while Shiraz is ever memorable as the city which first gave light to two of the greatest poets of the East—Hafiz and Sadaai. A great school of carving and woodwork flourished from remote times among the roses and nightingales of Shiraz, and

the most beautiful for

fanciful a speculation to conceive that the influence of its two lyrical apostles inspired to some extent the ornament and forms of plastic grace that grew up side by side with those immortal sons of the Muses. The artists of Abadeh and Shiraz produced principally boxes, caskets, and spoons, and it is among the latter that the chief glories of these great seats of manufacture will be found. When one remembers the important place in ceremonial banquets and private hospitality of the sherbet-bowl, one ceases to be surprised at the wealth of beauty that was dedicated to the carved spoons with which it was served. Moreover, sherbet-spoons were often given as bridal gifts or royal souvenirs, and achieved a place in the Imperial households equivalent to that of its damascene work and silver ware. In almost all cases pearwood was the material used, its strength and

texture permitting those delicate and intricate involutions and arabesques which are repeated in all the fragile and pierced designs of the Persian artists. The spoons were not all appropriated to sherbet; it is only the larger type, those which attain the length of twenty to twenty-one inches, which are sherbet-spoons proper; the smaller make, usually averaging from ten to thirteen inches long, were made for serving soup, sweetmeats, or pillau, the native dish of rice. Pickle and conserve spoons sometimes appear among them.

In the older sherbet-spoons, of which some seventeenth-century specimens are illustrated, it will be seen that the carving upon the handles was less elaborate than the modern types, while they were more profusely coloured with painted designs of flowers and



NO. I.—SHERBET-SPOON
OF CARVED PEARWOOD
NINETEENTH CENTURY
20½ INCHES LONG



NO. II.—SHERBET-SPOON
OF CARVED PEARWOOD
SEVENTEENTH CENTURY
21 INCHES LONG

fruit, both upon the stem and inside the bowl. Our wonder is increased on learning that the only tool used in the manufacture of these marvellous little works was a small steel knife, similar to a pen-knife. In every case the bowl of these spoons is extremely fragile, and yet they often bear upon them an inscription embossed upon one side. The ceremonial customs of a Persian entertainment demanded the offering of large bowls of iced sherbet to the guests, and these carved spoons were presented floating in the bowl. Various travellers in Persia have left descriptions of the marriage ceremonies, in which these beautiful pieces of craftsmanship appeared among the ritual of the table service. The anatomy of pattern reveals upon them the most delicate union of imagination and form. These exquisite spoons are still to be picked up in the Persian bazaars, and so late as the year 1876 the native artists of Abadeh were still

producing specimens so lovely, the heart of the collector and connoisseur yearns over them. But they are all too rarely seen in Europe, though there is not a cabinet in the land they would not grace. They are incontestably some of the most unique productions the cunning hand of man has ever fashioned and speak of a skill and patience the West has all too rarely known. One looks long and tenderly upon such little gems of materialised romance, and may with a very slight transposition of title easily conceive the thought:—

“Hail, some Karah, first of ages gone,
Amid his languid ladies finger’d thee,
While a black nightingale, sun-swart as he,
Sang his one wife love’s passionate orison.”

Our Plates

the work of William Redmore Biggs, whose appearance in the *Connoisseur* is a tribute to the technique and the pleasant aspect it gives of English rural

are reproduced from typical pictures of this artist, who followed in the footsteps of

ter's strength in his colour, but generally attaining greater re-

by George Romney,

ous English art treasures which have found their way to the other side of the

Pride's Crossing,

Mass., whose celebrated collection will form the theme of an article to be shortly published in

the portrait between the years 1780 and 1783, and

Wyndham, youngest son of the second Earl of Eversham. She died before 1828. Of the well-known series *The Ages of Man*, by Nicholas Lancret, in the National Gallery, the picture of *Manhood* was reproduced in THE CONNOISSEUR for February, 1910. A second picture of the series, *Youth*, is reproduced in the present number. The *Portrait of Henry VIII.* is taken from an engraving after the drawing by Henry William Bunbury, a facile and graceful artist, though only practising as an amateur. The engraving of *Henry VIII. and Anne Boleyn* is taken from the work by John Opie, R.A., was originally published in 1766 to illustrate the folio edition of Macklin's *Poets*. The subject is taken from a poem of the same title by Matthew Prior. Opie's treatment of it shows more grace

and delicacy than is usually associated with the work of this artist, the salient quality of which was strength rather than refinement. The *Portrait of Henry VIII.* on the cover, is taken from the well-known work by Nattier at Versailles.





HAD all the pictures which Mr. Charles Wertheimer left at his death been included in the collection which

was dispersed by Messrs. Christie on May 10th, the sale would have been epoch-making. Some of the finest, however, were sold privately, a single work—it being currently reported—changing hands at £35,000. The residue,

in company with a number of pictures belonging to the late Hon. William Lowther and from other sources, realised the grand total of £102,255 os. 6d., almost a record for a day's sale in an English auction room, being only exceeded on the occasion of the Vaile sale, on May 23rd, 1903, when £105,845 was reached. The highest individual price of the day was attained by a picture belonging to a private owner, the portrait of *Mrs. Hay, née Elizabeth Robinson of Banff*, 48½ in. by 38½ in., by Raeburn, which brought £22,260, only 1,100 guineas less than the sum realised by the same artist's whole-length of *Mrs. Robertson Williamson*, which broke the English auction record last year. For the *Portrait of General Andrew Hay, of Mount Blairy, in uniform* (the husband of the lady), also 48½ in. by 38½ in., the auctioneer had to be content with £5,250. The late Colonel W. B. R. Hall's pair of *Duncan Davidson, Esq., of Tulloch Castle, Ross-shire*, and his wife, *Mrs. Lucy Davidson, née Gemmell*, each 34¾ in. by 26¾ in., brought £1,417 and £3,360 respectively; while the other Raeburn portraits fetched comparatively small prices, *Lord Craig, in crimson gown with white cape*, 34¾ in. by 26½ in., bringing £892 10s.; *Mrs. Balfour of Edinburgh*, 29 in. by 24 in., £609; *Lady Seton*, 29½ in. by 24½ in., £1,134; and *John Lamont, Esq., of Lamont*, 29½ in. by 24½ in., £630. The wife of the last-named gentleman, *Helen, daughter of Duncan Campbell, Esq.*, had a preference for being painted by an English artist, a matter of taste which robbed her descendants of a substantial sum, for her portrait, 50 in. by 40 in., by J. Wright, brought only £882, a high price, nevertheless, for the work of the Derby painter. Reynolds was well represented, though the examples by him included none of his acknowledged masterpieces. His

sketch of *Captain Holdane*, 38 in. by 30 in., which had brought 33 guineas at the Woolner sale in 1875, now sold for £861. Of Mr. Charles Wertheimer's four examples of this artist, the full-length of *Lady Anne Stanhope*, 93 in. by 57 in., painted 1765-6, brought £6,405; that of *Lady Sarah Bunbury*, 94 in. by 57½ in., £8,610; *Lady Blake as "Juno,"* 93½ in. by 57½ in., exhibited at the Royal Academy, 1769, £5,250; and the three-quarters length of the *Misses Paine*, 49½ in. by 39 in., painted about 1769, £9,030. The same owner's charming Gainsborough, *Portraits of the Artist's Daughters: Mrs. Fischer and Miss Gainsborough*, 49½ in. by 39½ in., was not over priced at £8,400, though showing a remarkable increase on the price of 200 guineas for which it changed hands in 1888 at the Wilkinson sale. By the same artist, the *Portrait of John Eld, Esq., of Seighford Hall, Stafford*, 93 in. by 59 in., a subscription picture, painted by him about 1772, and since then hanging in the Staffordshire General Infirmary, which Mr. Eld was mainly instrumental in founding, brought £4,200; while a *Portrait of Sir Paul Pechell, of Pagglesham*, practically a miniature, on panel, oval, 5½ in. by 4½ in., brought £609; another of *Captain Frederick Cornewall, R.N.*, 49½ in. by 39½ in., £441; *A View in Suffolk*, a country lane with cottage and figures, 24¾ in. by 36½ in., £346 10s.; and the *Portrait of Lady Frances Dashwood Peyton*, 28¾ in. by 23¾ in., £2,940. There were four examples by Romney, of which the portraits of the sons of Benjamin Hatley Foote, of Malling Abbey, Kent, *John Foote* and *George Talbot Hatley Foote*, each 29 in. by 24 in., sold for £1,365 and £472 10s. respectively; *Mrs. Drake, née Elizabeth Ives*, 29½ in. by 24 in., £472 10s.; and *Miss Mary Waring, afterwards Mrs. H. Close*, 30½ in. by 24½ in., £651. Of half a dozen examples by Hoppner, the *Portrait of Mrs. John Granville, née Harriet Joan Delabere*, 29½ in. by 24½ in., realised £3,570, though that of her husband, of the same size and painted at the same period, brought only £99 15s.; the *Portrait of Mrs. Beloe*, 29 in. by 24 in., £2,415; and one of *A Gentleman in red coat edged with fur*, 29½ in. by 24½ in., £770. The other English pictures included a *Portrait-group of the Peryer Family*, comprising five figures, 64½ in. by 90 in., by Lely, signed, and dated 1655, £441; *Portrait of Mrs. Sophia Thompson*, 35½ in. by 27½ in., by Lawrence, £294; *Portrait of Thomas Gainsborough, R.A.*, 50 in. by 40 in., by John Zoffany, £294; and *Portrait of Miss Brooke, afterwards*

pink cloak, 22 in. by 16½ in., signed, and dated 1752, brought £304 10s.; and three by John Russell—*Portrait of Mrs. Earle and her Daughter*, 23½ in. by 17½ in., £420; *Portrait of Mrs. Raikes*, oval, 12 in. by 9½ in.,

River, 14½ in. by 38 in., by Paul Sandby, £168. Two examples of John Ferneley brought as follows:—*A Huntsman with horse and hounds*, 1818, 33½ in. by 41½ in.,

Among the works of the foreign schools were *Portraits of Two Young Girls of the Mockels Family*, 44½ in. by 26½ in. by 22½ in., on panel, by J. A. Van Ravesteyn,

During the month a large number of modern pictures and drawings were dispersed. In some instances the prices realised were adequate, but, generally speaking, they must have been considerably less than those paid to their artists. The most noteworthy collection in the auction room was that of Captain John Audley Harvey, sold by Messrs. Christie on May 3rd. It was very varied in character, including examples of the popular style of painting as well as some appealing to the critical understanding. Among the highest priced items were the following:—*Antonio Stradivari*, 25½ in. by 47 in., by Edgar

Day, 40 in. by 48 in., by G. Clausen, R.A., 1911, £367 10s.; *Sons of the Soil*, 26½ in. by 29½ in., by G. Clausen, R.A., 1901, £199 10s.; *Twilight: October*, 23½ in. by 19½ in., by the same, 1900, £204; *Flowery May*, 33½ in. by 54 in., by D. Farquharson, A.R.A., 1873, £262 10s.; *Le Pont Rouge, Albi*, 37½ in. by 47 in., by Oliver Hall, 1909, £105; *Sunset*, 23½ in. by 35½ in., £892 10s., and *Twilight Grey*, 24½ in. by 20½ in., £294, both by Cecil Lawson; *Portrait of Miss Iris Tree*, 29 in. by 24½ in., by W. Nicholson, 1911, £157 10s.; *The Colleen*, 39½ in. by 31 in., by W. Orpen, 1930; *A Spanish Lady*, 35½ in. by 27½ in., by Glyn W. Philpot, £105; three examples by E. Stott, A.R.A.: *Washing Day*, 1906, 28½ in. by 27 in., £367 10s., *Flamingoes*, 1908, 25 in. by 38½ in., £273, and *Where the Dark Earth Sleeping Lies: a Cloisonné Sky*, 1908, 20 in. by 22 in., £210. The important work by J. M. Swan, R.A., of *The Polar Bears*, 17½ in. by 35 in., which was first shown at the Grosvenor Gallery in 1888, and has frequently been

foreign school, though generally small, were of good quality and realised fair prices. By J. C. Cohn were the five following:—*La Route*, *La Nuit*, 21 in. by 17½ in.,

A View in the Campagna, 1896, 25 in. by 31½ in., brought

£1,281, and *The Campagna*, 1897, 25 in. by 31½ in., £1,386; *La Somme a Pequigny*, 34½ in. by 45 in., £399, and *Le Port d'Anvers*, 18½ in. by 28½ in., by E. Boudin, £231 10s.

The sale of pictures, the property of Mrs. Ethel Penn, deceased, and from other sources, which took place on May 6th, contained a number of large pictures by Academicians of the early Victorian period, which in some cases hardly realised the original value of their frames. T. S. Cooper's *A Summer Noon*, 53 in. by 77 in., was one of the few works which brought more than the original price obtained by the artist, though considerably less than what it has changed hands for since. He sold it from the walls of the Academy in 1836 for £125; it now brought £262 10s. At the same sale *La Mantilla de Zira*, 29½ in. by 24½ in., by J. Phillip, R.A., 1856, sold for £157 10s. At the sale on May 17th, W. P. Frith's *Race for Wealth*, a series of five pictures, 29 in. by 36 in. each, painted in 1880, brought £294; probably less than a tenth of what the artist received. Two works by H. Fantin-Latour, *Roses in a Glass Vase*, 1885, 14 in. by 17 in., and *Chrysanthemums in a Nankin Beaker*, 1879, 23½ in. by 18½ in., brought respectively £483 and £378; and *Landing Fish: Coast of Holland*, 25 in. by 39 in., by B. J. Bloomers, £525. At the same sale the following drawings were sold:—*A Scottish Raid*, 20½ in. by 35½ in., by Rosa Bonheur, £798; *The Junction of the Luggrey and the Conway*, 28½ in. by 40 in., by David Cox, £304; *The Frank Encampment in the Desert*, 25½ in. by 53 in., by J. F. Lewis, R.A., £483; *Derwentwater*, 23 in. by 38½ in., by P. de Wint, £430; and *Rivaux Abbey*, 25 in. by 39 in., by C. Fielding, £304 10s. On May 31st, *A View of the Campagna*, 25 in. by 31½ in., by Ernest Crofts, R.A., 1906, brought

A pair of pictures by Sir Henry Raeburn formed the most important items in the sale held by Messrs. Sotheby on May 14th and 15th. These were of George Thompson, Clerk to the Board of Trustees for the Encouragement of Art and Manufactures in Edinburgh, and his wife. Both works were 29 in. by 24 in., but it is needless to say that the portrait of the lady fetched by far the higher price, £4,672 10s., that of her husband falling to a bid of £761 5s.

At a sale of engravings of the early British and French schools and modern etchings held by Messrs. Christie

Engravings triumphant. Two copies of Mr. Muirhead Bone's *The Great Gentry, Charing Cross*, brought £157 and £168 respectively; his *South Coast*, £63; *Culross Roofs*, £58 16s.; *Stirling Castle*, £54 12s.; *Avr Prison*, £81 18s.; *Distant Oxford*, £54 12s.; and *St. John's Wood*, £52 10s. The prices of some of Mr. D. Y. Cameron's plates ranged equally high. His *Ben Ledi* sold for £131 5s.; *St. Etienne, Caen*, £77 14s.; *North Porch, Harfleur*, £52 10s.; *St. Laumer*, £75 12s.; *Old Cairo*, £63; and *The Gateway, Bruges*, £67 4s.; while Mr. Hedley Futton's *Interior of Chartres Cathedral*,

realised £32 11s.; and Mr. F. Brangwyn's *Bridge of Sighs, Venice*, £48 6s. The following were among the older plates sold:—printed in colours: *Les Chagrins de l'Enfance*, after Monchet, by Le Cœur, £90 6s.; *La Rixe* and *Le Tambourin*, after Taunay, by Descourts, £75 12s.; *Flirtilla*, by and after J. R. Smith, £115 10s.; and *Mrs. Chambers and Child*, after Westall, by Cheesman, £48 6s.; in black and white: *Lady Taylor*, after Sir Joshua Reynolds, by W. Dickinson, the only state, £190; *Mrs. Musters*, after Romney, by J. Walker, second state, £199 10s.; *Dedham Vale*, after Constable, by D. Lucas, proof before letters, £99 15s.; and *The Lock* and *The Cornfield*, by and after the same, proofs before letters, £131 5s.

Messrs. Puttick disposed of several collections of engravings from various sources during the month, among the items of which were the following:—on May 7th: *Industrious Cottagers*, by W. Ward, after James Ward, printed in colours, £42; and *Village Politicians*, by the same engraver, after Morland, £31 10s.; on May 17th: the pair of Baxter prints, *Coronation of Queen Victoria* and *The Opening of Parliament*, in original frames, with royal arms, £34 13s.; other Baxter prints included *Edmund Burke*, £7 10s.; and the large *Queen*, £10. *The Centurion*, *Cornelius*, by James Ward, after Rembrandt, realised £21; an artist's proof of *Crossing the Stream*, by J. B. Pratt, after Peter Graham, £8 10s.; and another of *Moorland Quietude*, by and after the same, £10. In the sale on the last day of the month by the same firm there were the following proofs in colour:—*Sunday Morning* and *Sunday Evening*, by Burke and Nutter, after Bigg, £71 8s. the pair; *Paying the Hostler*, by S. W. Reynolds, after Morland, £73 10s.; and *Inside of a Country Alchouse*, by W. Ward, after Morland, £54 12s.

THE library of an anonymous collector (deceased) which Messrs. Sotheby sold on May 9th and 10th, chiefly consisted of first editions of English works of the eighteenth and early nineteenth centuries. Its importance may be gauged from the fact that the 362 lots of which it was composed realised £3,190 3s. Of the individual items,



Ainsworth's *Old St. Paul's*, in the original twelve parts, 1841, sold for £34 (in mor. case); the same author's *Windsor Castle*, in the original parts, with wrappers and advertisements, 1844, £17; Alken's *The Melange of Humour*, 1st ed., folio, 1823, £16 5s. (mor. ex.); the same author's scarce work, *The National Sports of Great Britain*, published by T. McLean, 1821, £84 (orig. mor., gilt, g.e.); Apperley's *The Life of a Sportsman*, 1st ed., 1842, £39 10s. (orig. cl., g.e., enclosed in mor. case); a copy of the first edition of Dickens's *Pickwick Papers*, 1837, with the illustrations by Seymour, Buss, and Phiz,

the original parts bound in publisher's cloth, the plates unlettered, and the vignette title and the plates subsequently altered in the early state, £33; Dodgson's (Lewis Carroll) *Alice's Adventures in Wonderland*, 1st ed., 1866, £16 (orig. cl.); Egan's *Real Life in London*, 1st ed., 2 vols., complete in the 14 original parts, with all the wrappers and advertisements, 1821-22, £59 (in 2 cases mor., silk lined); a second copy of this which had been bound (red mor. ex., g.t.), with specimen wrapper preserved, brought £17 10s., the same price as was realised by the first edition of *Real Life in Ireland*, roy. 8vo (hf. cf., uncut). A fine copy of Lafontaine's *Fables Choises mises en Vers*, Oudry's folio edition, 1755-9, bound by L. Chenu (French mor. ex., fully gilt back with decorative borders on sides), brought £135; the same author's *Contes et Nouvelles en Vers*, Fermiers Généraux edition, portraits of Lafontaine and Eisen, vignette portrait of Choffard, plates by Eisen, including "Le Cas de Conscience" and "Le Diable de Papefiguière," découvertes and vignettes by Choffard, margins of 2 pages slightly mended, 2 vols., mor., g.e. (Derome), 1762, £85; Louvet de Couvray, *Les Amours du Chevalier de Faublas*, with 27 plates, proofs before letters, 4 vols., 1798, £66 (mor., g.e., by Motel); Marguerite de Navarre, *Heptameron*, plates by Freudeberg, and vignettes by Dunker, the plates with the numbers, tall copy, 3 vols., Société Typographique Berne, 1780, £42 (mor., g.e., by Bozerian, jeune); Ovid, *Les Metamorphoses*, en Latin et en François, de la traduction de M. l'Abbe Banier, one of 12 copies, on Dutch paper, 140 plates, 4 vols., 4to, Paris, 1767-71, £35 (cf., g.e.); Rabelais, *Œuvres*, portrait, 2 engraved titles by Picart, one by Fulkema, plates, 3 vols., 4to, Amsterdam, 1741, £50 (mor., g.e., by Derome); and *Shakespeare's Works*, by N. Rowe, the first illustrated edition, large paper, proof plates, 7 vols., J. Tonson, 1709, E. Curl, 1710, £41 (cf. ex., g.e., by Rivière). Surtees, *Jorrocks's Jaunts and Jollities*, plates by Phiz, hf. cf., 1st ed., 1838, brought £9 5s.; the 2nd ed., 14 coloured plates, by Alken, 1843, £47 (orig. cl., g.); *Mr. Sponge's Sporting Tour*, 1st ed., the 13 original parts, with wrappers, 1853, £15 10s. (in mor. case); and *Handley Cross*, the 17 original parts, with wrappers, 1st ed., 1854, £66 (in mor. case). A high price was realised by a first edition of Thackeray's *Vanity Fair*, in the 20 original numbers, with all the wrappers and advertisements, 1847-8 (in mor. case), it bringing £170; the same author's rare *An Interesting Event*, 1845, unbound, £10 10s. (only one copy with original wrappers appears to be known); Voltaire's *La Henriade*, frontispiece and engraved title with portrait, 10 plates and 10 vignettes, the plates before letters, and duplicate set of vignettes without text, 2 vols., 8vo, Paris, 1769-70, £44 (mor. ex., g.e., by Derome); Westmacott, *The English Spy*, 1st ed., uncut, imp. 8vo, 1825-6, £132 (in the pictorial boards, enclosed in mor. case). A large number of works illustrated by the Cruickshanks were included in the sale, among which may be noted the following:—Carey's *Life in Paris*, 1st ed., uncut, J. Fairburn, 1822, £25 (original pictorial boards); Crowquill, *The Holiday Grammar*, etched by George Cruickshanks (*sic*), first issue, coloured copy,

original printed wrappers, enclosed in a cloth case, this formerly belonged to Captain Douglas, at whose sale it

Egan, *Finish to the Adventures of Tom, Jerry and Logic*, 1st ed., uncut, imp. 8vo, 1830, £53 (original pictorial boards; Ireland, *Life of Napoleon Bonaparte*, 1st ed., 1823-8, 4 vols., £48 mor. ex., g.e., by Zaehnsdorf; and *The Meteor*, with all the illustrations, but vol. ii. ending with page 152, 8 pages short, 1814, 2 vols., £71 mor. ex., g.e., by Rivière. Among books illustrated by

Education, by the late Joel McCringer, folio, 1802, uncut,

1st ed., with Rowlandson's designs, 1817, uncut, £29 (original boards). In the sale by Messrs. Sotheby on May 16th and 17th, though 642 items realised a total of £1,488 14s., there were few of special interest:—Dresser,

brought £52 mor., g., with original wrappers bound in; Apuleius Platonicus, *Herbarium* (the earliest printed book with figures of plants, 4to, J. Philip de Lignamine, c. 1484-8, £55 limp velum, enclosed in cloth case; Milton, *Areopagitica*, 1st ed., 1644, £21 nig. mor.; Hooker, *The Botany of Captain Beechey's Voyage*, 4to, 1841, £19;

2 vols., 1844-7; *The Cryptogamic Botany*, 1845; *Flora Novae Zelandiae*, 2 vols., 1853-5; *Flora Tasmaniae*,

Essays to the Flora of New Zealand and Tasmania,

THE 164 items comprised in the collection of objects of art, the property of the late Mr. C. J. Wertheimer, which were sold at Messrs. Christie's on May 8th and 9th, realised a total

ably less than their owner had paid for them. For the highest priced item of the sale, a suite of gilt-wood furniture, covered with old Beauvais tapestry, after designs by Boucher, and consisting of a settee, a bergère and six fauteuils, £21,000 is said to have been given; the price now dropped to £13,650. The celebrated sixteenth-century Biberon of rock-crystal, attributed to Daniel Mignot of Augsburg, bought by Mr. Wertheimer

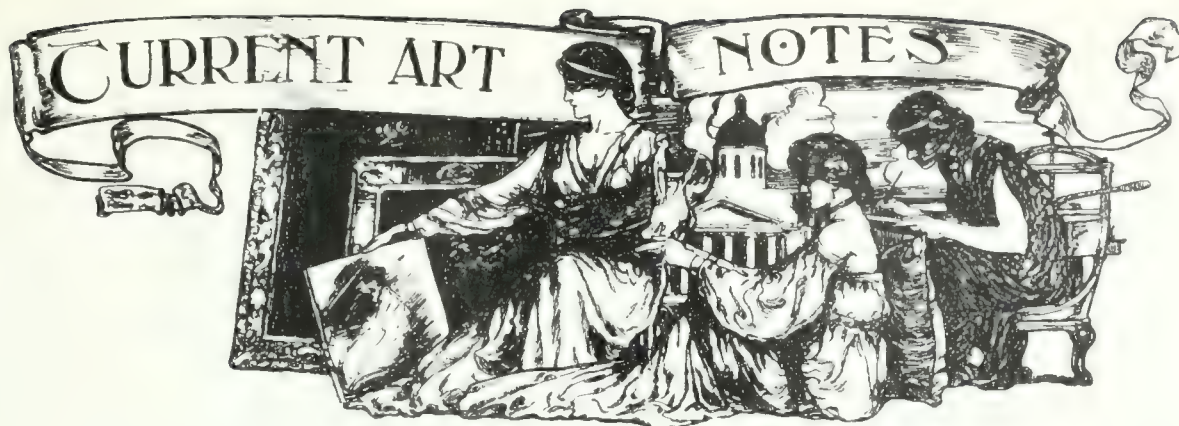
Baron Schroder, and repurchased at the latter's sale in

which brought high prices included the following:—Louis XV. oblong snuff-box, 3½ in. long, bearing the mark of J. J. Prevost, 1762, enamelled with contemporary royal portraits by Dailly, after Drouais, £1,350; another, oval, 2½ in. long, enamelled with designs by

the Coupe sale in 1910; another, oval, 3½ in. long, mark of Jean Alaterre, 1768, with designs of Bacchantes, etc., in the manner of Degault, £1,400; another, oval, 3½ in. long, mark of Prevost, 1762, with designs of hunting subjects, £1,200; a similar one, same size, with designs

of peasants and fishermen, £2,550; another, oval, 3½ in. long, by Georges, signed, mark of Prevost, 1765, with classical figures, £2,000 (this brought £2,205 at the Schroder sale, 1910); another, oval, 2½ in. long, mark of Prevost, 1767, with nymphs and satyrs, £1,550 (an advance of £450 on the sum it realised at the Hawkins sale in 1904); another, oval, 3 in. long, mark of Prevost, 1762, with classical figures, after Boucher, by Chaliér, £2,600 (this brought £4,000 at the Schroder sale, 1910, and £1,000 at the Somerset sale, 1895); another, oblong, 2½ in. long, mark of Elói Brichard, 1758, with genre subjects after Eisen, £2,000; and another, 2½ in. long, with figures of Venus, Cupid, etc., signed Le Suer, £1,250; and a Louis XVI. oval snuff-box, 2½ in. long, with six panels of cupids, £1,450. A pendant jewel, 5½ in. long, 3 in. wide, Italian, sixteenth century, of gold enriched with enamel and jewels, which formerly belonged to Louis XIV., and afterwards to Louis XV., realised £3,000; and a reliquary of rock-crystal, with enamelled gold and silver-gilt mounts, 18½ in. high, of the same period and country, £1,600. Some of the old French clocks, which formed a principal feature in the second day's sale, realised high prices. A Louis XVI. clock, 22 in. high, in a case formed as a celestial sphere, overlaid with plaques of lapis-lazuli, with a figure of Time on the one side and Cupid on the other (similar to a clock in the Wallace collection), sold for £3,045; another of the same period, 27 in. high, in a drum-shaped ormolu case, surmounted by a bronze figure of Cupid, and with a pair of candelabra 38 in. high, en suite, £1,627 10s.; a Louis XIV. clock, 32 in. high, in a drum-shaped case, overlaid with tortoiseshell, with bronze figures of Venus and Cupid, £2,835, and another of the same period, 16 in. high, in a drum-shaped case of ormolu, surmounted by figures of a nymph and two cupids, after Falconet, with two candlesticks, 17 in. high, modelled as figures of nymphs, also after Falconet, £1,207 10s. A Louis XVI. regulator, 89 in. high, in a tall case veneered with tulip wood and mounted with ormolu, the top surmounted by a vase, sold for £2,520; a large library table and cartonnère, 78 in. wide, the latter surmounted with ormolu figures and a clock, £1,050; a sovernerie, 25 ft. 6 in. long by 16 ft. 6 in. wide, woven with a design of scroll foliage, baskets of flowers, etc., in polychrome on black ground, £2,730. This cost Mr. Wertheimer £2,500. He bought from the Ashley sale in 1907, for £1,000, a Sèvres biscuit bust of Louis XV., 4½ in. high, the pedestal 6 in. high, which now sold for £892 10s.; an ecuelle cover and stand of the same ware, painted by Le Guay, brought £315, and a Sèvres cabaret, painted by Dodin, 1777, £735.

In the beginning of the month Messrs. Nicholas sold the contents of Court Bledy, Llangibby, Monmouth, the property of Mr. G. B. T. Nicholl, J.P., when good prices were realised. The Welsh National Museum secured a fine old English sedan chair for £65; while an early seventeenth-century carved oak bedstead brought £420, an early seventeenth-century refectory table £105, and a Chinese black and gold lacquer cabinet £65.



In the fourth gallery, *A Norfolk Landscape* by Mr. Arnesby Brown occupies one of the principal centres, and will probably rank as the most popular landscape of the year. The group of cattle in the foreground is superbly modelled, as well as the best that ever emanated from the brush of Sidney Cooper; while

The Royal Academy
(Second Notice)

in placing the cattle in their atmospheric environment, rendering the textures of their coats and the play of sunshine and shadow on their hides, Mr. Brown has attained heights that Cooper never attempted. The setting of the group is fully worthy of it; a vast tree-studded tract of country melts by subtle gradations into the horizon; cattle, landscape, and the finely rendered sky being composed into complete pictorial unity. Mr. Frank Bramley, in *A Truce and Confidence*, returns to the same theme—the contrast of artificial light with twilight—that he essayed last year. Both are well

composed and harmonious in colour, but the artist apparently sees more blue in the shadows than would be visible to ordinary eyes. Sir H. von Herkomer's portrait of *R. O. Lamb, Esq.*, is distinguished by the powerful characterisation and strong chiaroscuro that marks the artist's work; one would, however, be grateful if he was a little less consistent in his methods. His

habit of posing his sitters against a semi-black background and rendering their flesh-tones with a minimum of colour, though effective in its simplicity, is hardly more effective than a monochrome would be. In his portrait of *Sir Owen Phillips* the colour-scheme is slightly varied, though the treatment is the same, a green background being provided to contrast with the subject's ruddier flesh-tones. Mr. Edgar Bundy's *The First Performance of the Merry Wives of Windsor, 1596*, is an overcrowded, tumultuous composition, brushed in with great freedom and boldness and sustained richness



THE LATE MR. JOHN SYM

BY FIDDES WATT, A.R.S.A.

Merlin, by Mr. G. Spencer Watson, is one of the few portraits in which an artist has ventured to introduce large masses of positive colour: the effect is to extend the interest beyond the personalities of the sitters—not an altogether desirable matter to the latter, but inestimably gratifying to the pained portrait gazer. From the pictorial standpoint, the work is an unqualified success. One suspects that Mr. Watson may have somewhat etiolated the faces of his sitters in order that they might tell out against the glowing polychrome of their environment. If so, the end justifies the means: they at once rivet the spectator's attention, while every inch of the richly covered canvas is brought into harmonic unison. Mr. J. H. Lorrimer's *Fire-lit Interior*, Mr. Gerald Moira's decorative *Bathers*, and Mr. C. Napier Henry's *Fifty Years Ago*, a fine rendering of a rolling sea, should all be noted.

In the sixth gallery the stupendous size of Mr. A. C. 1623, will secure it the lion's share of attention. The work is intended for the embellishment of the House of Lords. It is not a decorative picture, yet it will probably adjust itself to its future surroundings better than if it had been. The whole scheme for the adornment of the Palace of Westminster by turning it into a historical picture gallery was a mistake, originating in the days when the distinction between decorative and pictorial art was not appreciated. It would be a worse mistake, however, to introduce a new and incongruous element into the scheme by the addition of purely decorative canvases. Mr. John R. Reid's *Missing Boat* is inspired by something of the same feeling for melancholy themes and clarity of statement that animated the Dutch masters of the generation which has just passed away. The element of tragedy is not over emphasized, and the facts are set down with directness, precision, and painter-like command over tone and colour. More poetical feeling as revealed in *Moonrise: the Dunes, Pas-de-Calais, France*, by Mr. H. Hughes-Stanton, an originally conceived landscape composed with classic dignity of diction. Mr. Bertram Priestman's *In a Cornish Valley* is effective, if a little warm in tone; and Mr. Christopher Williams's portrait of *The Right Hon. David Lloyd George* shows that his "investiture" picture must not be taken as an adequate representation of his powers. *A Rehearsal with Akrich*, by Mr. Richard Jack, shows that an assemblage of people in modern costume grouped in a set manner can be so painted as to make the result not only an artistic but a thoroughly attractive picture, and this without the sacrifice of any essential detail. A work like this, with

the essays of the Dutch masters in picturing large portrait groups may be emulated by our modern artists. Mr.

of time of the sixteenth century, takes us back to the days and manners of Holbein. It is a pleasing imitation

ordered tranquillity which permeates it, and which no jarring accents are permitted to disturb. Sir Alfred, perhaps more than any other artist, has the power of expressing this salient characteristic of English scenery. In contrast to this is the boisterous tumult of Mr. R. Gwelo Goodman's *Walls of England*, an effective rendering of the shoreward side of a range of white cliffs under a sky black with cloud. There is strength, good colour, and good draughtsmanship in the work, which, however, would gain with greater restraint. In the *Green, Silver, and Black*, a landscape with cattle, by Mr. Algernon Talmage, the silver predominates, the tone being carried throughout the picture with a delightful feeling of brightness and repose. Mr. T. B. Kennington's *A Bolt from the Blue*, which appears in the guise of a telegram, whose arrival has disturbed the quietude of a middle-class household, tells a story in such an obvious manner that it should be one of the popular pictures of the year. Two portraits of children, painted by Mr. Charles Sims and Mr. George Clausen, which hang near by, are utterly unworthy of the artists.

The works in the ninth gallery—the gem room—must be passed over quickly, though there are many worthy of extended notice. Among these may be mentioned *The Bath*, by Miss Amy K. Browning; Mr. Joseph Longhurst's well-toned and atmospheric *Sussex from Surrey*, with its fine feeling for space; *The Silent Noon, South Devon*, of Mr. C. Norman Norris; Mr. Briton Rivière's poetic rendering of lions by moonlight, entitled *Voices of the Night*; Mr. Gerald Leake's *Idyll*; Miss Flora M. Reid's strong-toned *Happy Reminiscences*; *The Bridge and Night*, by Mr. V. de Ville; and Mr. G. A. Storey's well-sustained and resonant *Oxford Castle Farm*.

In the tenth gallery the size and vivid colouration of *The Flower*, by Mrs. Laura Knight, causes it to stand out from the other exhibits. It represents a group of girls in brilliant sunshine, and is painted with a keen sense of decorative effect and with full realisation of the intensity of the sunlight. Mrs. Knight's observation is rather broad than searching, and her theme might have been expressed with equal power and effect on a canvas of half the size. The tints of some of her shadows seem without justification; those on a blue dress, for instance, are purplish brown. Mr. Strang's *Bank Holiday* might have afforded a good subject for an illustration to *Punch*, but the theme is not of sufficient importance for a serious picture. Mr. Harold Speed's portrait of *William Keswick, Esq., M.P.*, is dignified and well characterised; a *Portrait of a Lady*, by Mr. E. Phillips Fox, is delightfully subtle in its modelling and its quiet restraint; the cool greys and silvery tone of Mr. Norman Garstin's *Cabaret* are very attractive; Sir Charles Holroyd's *Garland* is conceived on graceful lines; while Mr. John da Costa's portrait of *Miss Vera Butler* is quite one of the most natural and effective pictures of children in the exhibition.

Among the water-colours may be noted a *Portrait of a Lady*, by Mr. William F. Meason, a little sad in tone, but well drawn and fluently expressed; Mr. Ernest E.

Lemanis of Mr. C. Alban Wallis; and the pleasantly rendered *Down and Thistle-down* of Mr. W. G. Hine; besides examples by many artists who are better represented in the stronger medium.

The sculpture hardly attains its usual level. An exception should be made in favour of the wax statue of *Thrysis*, by Mr. J. Havard Thomas, which is one of the few pieces which recalls the dignity and feeling of the antique. Mr. Bertram Mackennal's *Sketch Model of the London Memorial to His Majesty the late King Edward VII.* does not promise by its beauty to reconcile us to the invasion of the Green Park by its

erection. The stonework appears to be too heavy for the statuary, and the effigy of St. George and the Dragon, which is to surmount it, is altogether too insignificant for the position. Mr. F. Derwent Wood's design for a similar memorial at Patiala, Punjab, is better because simpler and less unostentatious. Sir J. G. Frampton's *Protection*, a group from the Dr. Barnardo Memorial Village Homes, Barkingside, is conceived with dignity and breadth, though over massive in its treatment. Sir W. Goscombe John has availed to the full the malleability of his material in the bronze effigy for Hatfield of *The late Marquess of Salisbury*. Perhaps he has been tempted over much this way, and wrought his work to full completion, for the elaborateness of the detail takes away from the serenity and feeling of repose which should belong to a work of this character.

Edinburgh: The Royal Scottish Academy

THE charge of possessing a narrow and prejudiced outlook, so frequently and perhaps justly levelled against the English Academy, cannot reasonably be brought forward in relation to the analogous institution in Scotland.



"ETUDE"

BY F. FLEMING BAXTER

The members themselves are no doubt unduly shy of anything of the nature of progress or development in the matter of technique, yet, for many years past, their exhibitions have invariably borne the insignia of catholicity on the part of the hanging committee. Some time ago the body proved their alertness, and showed a good example to Burlington House, by making M. Rodin and M. Degas honorary associates; last year, in consonance with this tradition, they brought together a superb display of contemporary French sculpture; and now in their latest show they offer an assemblage which,

besides being literally cosmopolitan, represents a number of artists whose standpoint is avowedly far from academic. True it is that of very few of the exhibitors may one speak in terms of whole-hearted praise, yet every department contains something arresting, something which opens up interesting vistas of artistic speculation.

Passing from this general survey to actual appraisal, and starting with familiar names, Mr. Charles Mackie betrays an unpleasantly sentimental attitude in his genre piece, *A Handmaiden of Art*, and Sir James Guthrie is certainly less happy than usual in the three likenesses he exhibits. A portrait by Mr. John Lavery also fails to show its artist at his best, but one by Mr. E. A. Walton is notable, while Mr. Fiddes Watt and the veteran portrait-painter, Sir George Reid, are both represented to advantage. Mr. Lawton Wingate's trio of landscapes are all beautiful, particularly an evening scene called *The Sands of Fairlie*; while an animal study by Mr. William Walls, *Lioness robbed of her Whelps*, marks a distinct advance on everything he has done in this department hitherto, his heroine on this occasion having a real look of wildness, and not that suggestion of the

menagerie which Mr. Wall's pictures are prone to disclose. Mr. Frank Brangwyn is not so satisfactory, his *Fish* is a fine picture, but the different figures are drawn in each case with that splendid vigour which always attends this painter, and accordingly his picture is refreshing like a breath of sea air. This gift is not discernible in Mr. William Orpen's *Myself and Cupid*, yet here some isolated notes of colour have rare piquancy, while the picture engages by its complete originality.

Other men of wide reputation who exhibit works of note are Messrs. William Nicholson and S. J. Peploe. Turning to artists of smaller fame, one marks a hint of Mr. Brangwyn's fire and verve in two pictures by Mr. William Macdonald, while a portrait of singular charm

been greatly improved, however, had the painter slightly illuminated the face, and not been content with the same quota of light from top to bottom of his canvas; while with reference to a winning likeness by Miss Meg Wright, in this the result would have been still better had the modelling been less pronounced. It is gratifying to find that Mr. W. O. Hutchison, mentioned lately in these columns as a young artist of unquestionable promise, exhibits three works of which at least one is really fine; while a further picture which calls for quite exceptional praise is one by Mr. Douglas Robinson—*A Lady in Black*. Expressing an original outlook tempered probably by a wise study of Velasquez and Goya, this portrait is characterised alike by lovely colour and sound draughtsmanship, while already it has that ivory-like surface which is seldom found save in old masters. Also noteworthy is Mr. E. D. Young's still-life, *The Satsuma Vase*, but here and there one detects a limitation. The diaphanous silk fan in the background is cleverly rendered, but a tall glass holding flowers has clearly presented to the artist an obstacle beyond his powers to surmount, and his free use of flake-white in striving to portray this is scarcely successful. Mr. F. C. B. Cadell, again, in a figure study called *The Mirror*, has somewhat vitiated an otherwise good picture by unskilful use of rose-madder.

Turning to the water-colours, a remarkable item here is Mr. Meredith Williams's *Winter*, a picture in which the difficult theme of reflections in a pond is ably handled, while as regards the monochrome department, this is full of delectable things. Salient among these are examples of Alphonse Legros and Augustus John, while Mr. C. J. Holmes—one of the best contemporary writers on painting—shows a pair of landscape wash-drawings done in the bold, free style which is the index to perfect mastery of craft. Mr. W. H. Charlton's *Mouth of the Tyne*, nevertheless, comes nearer to an adequate translation of space and atmosphere; while even better are several drawings by Mr. Charles Shannon, notably one called *Sea Folk*. This, like its fellows, is of an imaginative order, its subject being fiery children commingled with a wave; and its charm lies, primarily, in the fact that the tiny faces really seem

"made one with nature," to borrow Shelley's phrase.

The section of architecture and craftsmanship is singularly good, and, though lack of space inhibits lengthy description, one must not fail to make mention of some designs for interiors by Mr. Harold Tarbolton, and also of a carved oak screen by Mr. J. S. Richardson, the former evincing a debt to Tudor work, and the latter pleasantly reminiscent of the Renaissance in Italy, and rivalling if not surpassing Sir Robert Lorimer's recent analogous essays in the Thistle Chapel. To speak finally of the sculpture, the most striking article is a group by M. Rodin, *La Défense*; yet there are many other things of excellence—for instance a plaster relief by Mrs. Meredith Williams, and a statue of a dog by Mr. J. W. Somerville. *Sérénité*, a bronze head by Señor Rogelio Yrurtia, has a gentle and unassuming beauty which is very charming; while an item of fine power is *Le Pêcheur*, the work of the late Constantin Meunier. A new exhibitor, Mr. R. F. Wells, demonstrates that humble, domestic incidents may be made beautiful and dignified in sculpture as surely as in painting; and in this field he has a worthy *confrère* in that versatile artist, Mr. Charles Ricketts. The latter is chiefly known by the drawings he did at one time in his own magazine, *The Dial*, and by the ideal books which he printed by hand at the Vale Press; but in his three statuettes at the Academy he manifests an innate gift for this kind of work too, and in truth one of them, *The Cradle*, must be awarded a high place in the exhibition viewed as a whole.

SINCE accepting the leadership of Sir James Guthrie, the Scottish Academicians have made a genuine effort to avoid overcrowding their exhibitions, and it is time the executive of the Glasgow Institute made a like endeavour. This year, as their gallery is undergoing renovation, the amount of available space is even smaller than usual, in consequence of which the accustomed huddling is additionally in evidence; and this is a pity, for the show includes a number of remarkable works.

To begin with the domain of landscape painting, there are good items herein by Messrs. Peter Mackie and Ewan Geddes; while Miss Jessie Keppie's *Château Gailard*, if slight in intention, is a pleasing and quite satisfying little work. A large canvas by Mr. Westley Manning, *The Road to the Marsh*, is also arresting; and there is distinct charm in one by Mr. J. Campbell Mitchell, A.R.S.A., which depicts a brook winding through a wood at twilight. "The hour when the river is loudest"—the Japanese poet's apt phrase comes back to one on seeing this picture, for the artist has assuredly expressed some of the sentiment of that time when all is still save the perennial note of rippling water; but his success would have been much greater had his sky been less monotonous in colouring, and possessed a hint of nature's modulations.

Turning to the section of portraiture and the like, the strongest thing is *Study*, by Mr. S. J. Peploe, its subject the head and shoulders of a girl clad in flimsy pink material. The features are but suggested, yet they are



HENRY and EMMA.

full of a strange, wistful tenderness, and they hold one at gaze like a magnetic spell. Mr. Haldane Macfall, writing lately in *The Academy*, spoke of Mr. Peploe as one of the greatest men now at work in Europe; and this picture amply entitles him to such praise, nor need one hesitate to compare it to two classic works it recalls—Whistler's *Convalescent* and Berthe Morisot's *Jeune Femme au Bal* in the Luxembourg. A portrait by Miss Aitken seems a little tame by comparison with the foregoing, yet possesses considerable worth; and so too does one by Miss Griffiths, its only salient fault being that the lady portrayed has the semblance of being rather ill-at-ease under the gaze of the portrait-painter. Mr. F. H. Newbery, on the contrary, appears to have skilfully taken his sitter unawares; while yet another portrait of note is that of Mr. John Syme, the work of Mr. Fiddes Watt, A.R.S.A. This artist is rapidly coming to the front, and he has lately been hailed in Scotland as "The modern Raeburn," so it is interesting to pause before his canvas for a while, and to see if this proud name is justified thereby. One marks at the first glance, certainly, that the picture is full of cleverness and sound execution. Too often, when a portrait-painter is asked to delineate a person in black, or other dark shade, he fails to give the body any look of weight and solidity, this being chiefly due to the axiomatic fact that black, unless strongly lit, does not admit of much indication of folds. Take, for example, Whistler's portrait of Carlyle, in which the actual figure comes perilously near resembling an antique silhouette! Now Mr. Watt's sitter, though wearing very dark clothes, has nothing of this about him, while further, the picture is in some degree Raeburnesque by virtue of its fine simplicity, and of the bright light encircling the face. But to have assimilated a few points in a great artist's technique is a different thing from equalling him, and, though Mr. Watt deserves credit for such assimilation, he has not a tithe of the master's skill in reincarnating character, while his colour-sense is far more limited than Raeburn's. Look, for



MIRANDA"

BY PERCY PORTSMOUTH, A.R.S.A.

instance, at the hand which is prominent in the foreground. It is well drawn, but where are the subtle tints which all great portrait-painters have discerned in the human hand, and which their varied palettes have enabled them to reproduce? And one feels, accordingly, that the *sobriquet* in question is scarcely deserved as yet by Mr. Watt, and that it were more rational to call him "the modern Watson-Gordon."

Only a few other things call for notice, but it behoves to mention Mr. John Reid's *Sons of the Sea*, which has been bought for the Glasgow Corporation Gallery; Miss Rose Fraser's *Fantasy*, a charming fairy-tale in water-colour; and also *The Dreamers*, by Mr. J. M. Bell. This is an essay in painting of the visionary order, and, like most such things, it appeals more by the idea it expresses than by decorative beauty; but that by no means vitiates it, for nothing is so foolish as the

narrow point of view which, deifying the impressionists and realists, can discern no excellence in Blake and his school. Among the numerous miniatures the best is one by Miss E. R. Parker, in the architectural department an engaging item is Messrs. Stewart and Patterson's *Auchterarder House*, while in the realm of sculpture the dominating men are Mr. James Gray and Mr. Percy Portsmouth, A.R.S.A. The latter's *Miranda* is one of the most beautiful things this promising artist has done, and has some of the stately severity which, always a welcome merit in sculpture, is perhaps indeed among the prime and positive constituents of good work in that branch of art; while a portrait bust in bronze by Mr. Gray, if marked by no great share of distinction, reflects conquest in a very difficult direction. That is to say, the sculptor has truly and adequately suggested that active thought is taking place in his sitter's brain.

The little exhibitions at Messrs. Reid's gallery in West George Street are invariably interesting, and the latest one thoroughly maintains this high tradition. There are some delightful *objets d'art*, while as regards pictures, there are representative works of Vollon, Lepine, and

Boudin. An example of Ribot is less emblematic of his happiest manner, but this is amply atoned for by the existence of a fine Corot, and a pastel by Manet. The Corot, a gentle harmony in brown and blue, is a village scene; while the Manet, *La Parisienne* by name, is a bust portrait of a young woman. Formerly in the famous Pellerin collection at Paris, it is a tolerably characteristic specimen of the artist, showing at once his shortcomings and his genius. One sees the former in the hardness of the lines, but one marks the latter in the deep and lovely colour, and in the amazing vivacity and penetration of glance with which the eyes are fused.

Apropos of examples of contemporary work, it is not often that a painter of middle age successfully essays an entirely new line of action; but some French landscapes

particular, being quite different from the bulk of his output hitherto, and far transcending the animal studies with which his name is chiefly associated. Mr. E. A. Walton, R.S.A., is also seen to rare advantage in a tiny landscape with figures, *In the Park*, while yet another memorable canvas is one by Mr. E. A. Hornel. His city gifts have recently appeared to be slightly on the wane, but this picture compares favourably with many of his early works, even with those which created so great

Exhibition of Contemporary British Landscape
a boiled leg of pork and pease-pudding
a roast spare-rib with the crackling
on sausages and potatoes and pig's
petticoes," with roast sucking pig as a
second. Individually, the ingredients
of the meal were appetising, but they lacked variety.

exhibition of "Contemporary British Landscape" held
were representative, which is to say that they were good,
for landscape is one of the glories of modern British art.
They were diverse in style and treatment, but the theme
nature more or less divested of humanity—iterated
itself like the savour of pork in Mrs. To's dinner, so that
by the time the end of the fourth gallery was reached
the spectator was surfeited with it, and would have
welcomed even the sight of a presentation as affording
relief and contrast. What helped this feeling was the
fact that the contents of the earlier galleries were the
more interesting, those of the first being among the best.
Here Mr. Walter Greaves was represented with five
Thames scenes, Whistlerian in their feeling, but observed
with greater naiveté. Mr. Greaves recording facts with
greater accuracy and less with an eye to decorative
harmony than his master. Mr. P. Wilson Steer had a

houses, seen through a delicate grey atmosphere flushed
with rose, and rendered with poetical feeling, were the

theme of Mr. George Sauter's *The Avenue*. Mr. Mark
Fisher's *Meadows on the Stort* and *Spring-time*, if
brilliant and forceful in their colouring, and painted with
great truth to nature, were too diffused in their com-
position. Of the four works by James Charles, the
Sussex Landscape, with its finely painted foliage, and
the *Ambersham, Sussex*, were the most effective. *The
Breakwater*, by C. E. Holloway, was deep and resonant
in its colour. Cecil Lawson, who, if he had lived to
fully develop his powers, would have been among the
greatest English masters of landscape, was represented
with several fine works. *The Hop Gardens of England*,
which was first exhibited at the Royal Academy of 1876,
showed strongly marked pre-Raphaelite influence in the
minute way in which the broad expanse of Kentish
country-side was rendered, with its patchwork of fields
and gardens intersected by roads and dotted over with
houses and red-roofed hop-kilns, the whole reposing
under an English summer sky. Something of strength
and breadth it lacked, but in its sincerity and reverence
of nature it attained qualities for whose absence no mere
vigorous generalisation can compensate. J. Buxton
Knight's varied styles were illustrated by a dozen repre-
sentative examples, of which the *Portsmouth Harbour*,
with its shimmering water and finely treated sky, was
one of the most pleasing. The landscapes by G. F.
Watts did not attain quite the same rank as his figure
pieces. They were the productions of an artist who had
more feeling for form than for atmosphere; and their
colour, if often beautiful, was laid on too opaquely. Mr.
A. D. Peppercorn's *Surrey Hill Side* attained breadth
and unity, at the expense of detail; what he told was
well told, but there was more omitted than recorded.
Mr. Hughes-Stanton, C. J. Holmes, and William Rothen-
stein were well represented; the latter's most important
examples have been on view recently in London, but now,
when contrasted with other men's work, looked to better
advantage. Of paintings by deceased artists, besides
those already mentioned, some by Professor Legros and
Arthur Melville were of great interest. The most striking
by the last-named was the fine *Storm*, a burst of angry
sunshine lighting up a landscape after a thunder shower,
rendered with great strength and vividness. Professor
Legros's works were none of them so happy; perhaps
the best of them was the *Paysage*, a group of trees
in brilliant sunshine, treated with great realism, and
attaining a complete unity through the simplicity of its
conception.

THE forty-seventh exhibition of the New English Art
Club, at the galleries of the Royal British Artists, Suffolk
Street, showed strong evidence of the
increasing orthodoxy of the Society's
The New English Art Club
the movement which it initiated has overtaken it, and
now, instead of forming the forlorn hope of English art,
it is part of the vanguard. There was scarcely a work
which would have offended a Royal Academy hanging
committee by its heterodoxy, and some of the best pictures

were contributed by members who have been in the ranks of the elect of Burlington House. In the first two galleries were to be found the water-colours and etchings. Mr. Albert Rothenstein contributed a number of studies from various models, well drawn and showing considerable

power of line. In some instances, however, he appeared to have unduly emphasised the attenuation of the model's form, with the result that the drawings suggested themselves as suitable for illustrating patent food advertisements, representing patients before they had availed themselves of its flesh-forming properties. Mr. A. W. Rich still followed in the footsteps of the early English masters of water-colour, but in some respects he had outpaced his models, his work showing a vigour and directness of touch which his prototypes too often sacrificed to attain pleasing effect. A remarkable wood engraving, by Mr. Leon Daviel, reproduces a *Study of a Sleeping Child*, by Mr. A. E. John, with the ease and freedom of a pen-and-ink drawing; while Mr. C. M. Pearce's restrained and dignified etching, *The House by the Meat Market, St. Malo*, recalls in its treatment not a little of the impressiveness of Meryon. In the central gallery, a nude figure—somewhat incomprehensibly called *The Ravine*—by Miss Ethel Walker, hovered on the verge of post-Impressionism, but was redeemed by its cleverness and the

knowledge of anatomy it displayed from passing over the brink. Mr. W. G. von Glehn's *New England* was not only his contribution, but one of the finest works in the gallery. It represented a girl in the costume of a bygone century, standing at the door of an old colonial mansion, which was nearly side-on to the spectator. The figure and the wooden front of the house were in intense sunlight—such sunlight as Mr. Sargent paints, and the direct strong handling was reminiscent of the latter's work. Mr. Sargent, however, is not so careful in his choice of subject, painting anything which suits his fancy, whether pictorial or not. An instance of this was afforded by his *Reconnoitring*, which represented the painter himself, in his shirt-sleeves, seated on a camp stool with his box of painting materials, backed by the snow-clad forms of the everlasting Alps. The execution of the work was superb; its conception worthy of a cockney tourist anxious to record that he has once been a trip to Switzerland. Mr. Fairlie Hamar's *Ash Tree* showed considerable power, and would have been more successful if he had infused greater warmth into his sunlight. Miss Alice

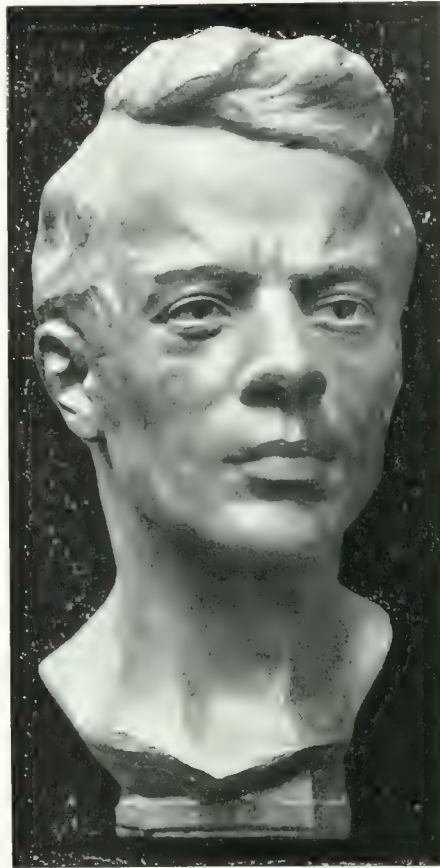
Fanner's *On the Pier, Yarmouth, Isle of Wight*, was to be welcomed if only on account of the yachting depicted in it being a comparatively negligible element. The figures were so well put in, and the sky, and the pier, and its environments so admirably treated, that one hopes the

success of the work will encourage the artist to seek more diversity in her subjects. A richly-coloured figure subject, a *Night Piece*, by Mr. David Muirhead; Mr. Louis Sargent's strong but exaggerated *Trevessa Cove, Cornwall*; Mr. W. G. von Glehn's effective portrait of a girl in *The Green Hat*; and Mr. Edmon Dégas's *Limelight Man*, a Degas subject treated with marked originality, were among the other interesting works. Nor must one forget to mention Mr. W. Orpen's *Café Royal*, a picture of a group of personages well known in the world of art, which, in spite of the beautiful treatment of the café interior, and the masterly way in which the colour was focussed by the introduction of the resonant blacks of the coats and hats hanging near the centre of the composition, verged perilously near caricature in its rendering of the figures.

Water-Colours by Mr. N. H. J. Baird, R.O.I., and Mr. Charles John Collins

THE CARROLL GALLERY (10, George Street, Hanover Square) was successfully occupied by two

exhibitions of considerable artistic attainment. The first in point of succession was Mr. N. H. J. Baird's collection of water-colours, chiefly representing subjects *In and Around Exeter*. His themes were largely concerned with the early springtime, when the winter russet is still draping the trees and the promise of the season is only revealed by the tender greens of the new grass and the watery brightness of the sunshine. The artist treated these with great refinement, though with no lack of strength, his brushwork being always adequate and the figures and horses he introduced set down with firm draughtsmanship and in their due atmospheric environment. His architectural scenes were realised in more positive but equally harmonious colour, while the one portrait the exhibition contained—that of Mr. Charles R. Somerville—was naturally and easily posed, and showed great power of characterisation. The second exhibition was of water-colours of the *Canadian Rockies*, by Mr. Charles John Collins, who showed in London for the first time after an absence of several years. Mr. Collins is a colourist, and one of the most original since the time of



PORTRAIT BUST OF ALEXANDER PROUDFOOT, ESQ. BY JAMES GRAY

the aspect of an enchanted land, glowing with jewel-like hues, and resplendent with harmonies that recall the magnificence of *Queen Mab's Grotto*. The artist is to

it is a poet's vision that he records, none the less true because he sees only what is beautiful and invests the

It was difficult to pick out from his drawings one worthy of greater admiration than their fellows, for whether they depicted the prismatic blues and greens of snowy slopes and glaciers, the flaming splendours of sunset, or the quiet harmonies of the gloaming, they were all poignant with personality, the outpourings of an original mind who had penetrated deeply into the less obvious beauties of nature.

pictures, for while the former are wholly his own, the latter are too frequently the actual brushwork of his assistants and pupils. Exhibition of Sketches and Studies by

by the master, which was shown at the Dowdeswell Galleries, 160, New Bond Street, so interesting. Here was to be seen the pure work of the greatest of Flemish artists unweakened by the touch of any feebler hand. The score or so of examples shown were nearly all conceptions of larger works, and often surpassed the finished productions in their artistic interest. One, for instance, could gain a better idea of Rubens's virile brushwork and the sensuous glow of his colour from the small *Peace and Abundance*—a study for a couple of the figures in the *Apotheosis of James I.*, which decorates the ceiling at Whitehall—than from that much repainted work itself. The sketches of a *Group of Five Ladies* belonging to Sir George Donaldson, in grisaille, with its beautiful expression of drapery, and the slight though wonderfully

revealed that when the artist so wished not even Van Dyck could surpass him in delicacy and refinement;

Waggon showed how much Gainsborough owed to the Flemish artist. The remainder of the exhibition chiefly consisted of designs for tapestry and mural decoration,

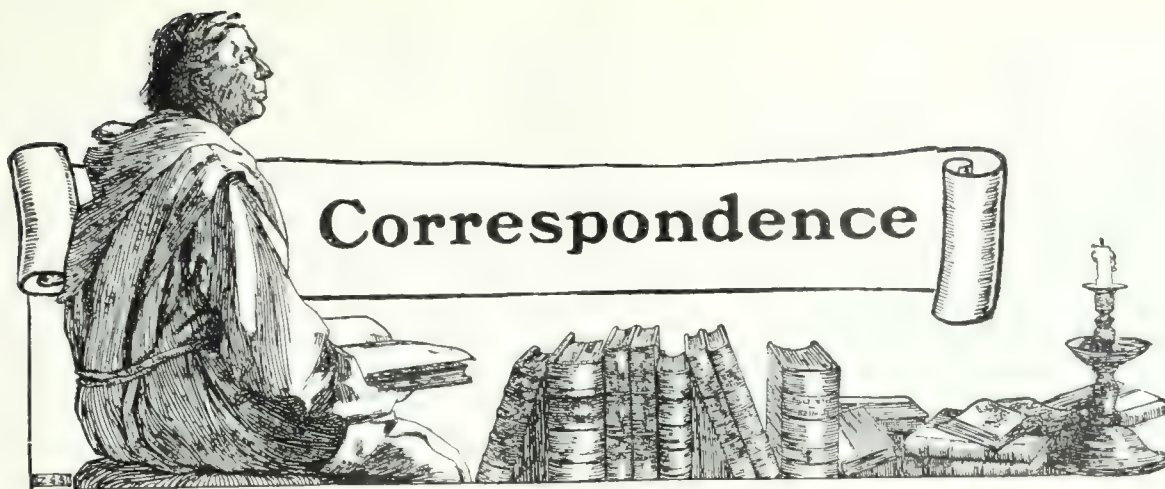
belonging to the Corporation of Glasgow, and Mr. J. P.

Included in the exhibition were some important examples of the artist which by no means came under the headings of either sketches or studies; such was the fine *Portrait of a Man*, lent by the Duke of Wellington, and the

Boat of Calydon to Atalanta of Mr. Duveen

SOME important additions have been made to the collection of Chinese porcelain on view at Messrs. Dickinson's Galleries (Wigmore Street). Among these are several fine pieces of K'ang Hsi, of which a pair of beakers, in blue and white, with flange lips, are noteworthy for their unusual height and the effectiveness of their decoration. Their design is partly inspired by European *motifs* containing portraits combined with fruit and conventional ornament into a rich and ornate scheme. A cylindrical vase of the same period, thirty inches high, has for its subject an emperor and his suite embarked on a dragon boat, floating on a river surrounded by numerous pagodas. The scene is depicted with great wealth of detail, the superb art of the designer being shown in the way he amalgamates these diverse elements into a magnificently decorative harmony of vibrating colour. Two mammoth K'iang Lung jars and a large cistern in *famille rose* are choice specimens of what may be described as the last great period of Chinese ceramic art. The exhibition, consisting, as it does, of picked specimens representing the best types of their period, is one of exceptional interest to the connoisseur and collector.

At the Maddox Street Galleries, Maddox Street, a triple exhibition was held, Miss Mary Burton and Mr. F. Fleming Baxter sharing the larger room with a display of water-colours—the work of the lady—and sculpture, and Mr. Herbert J. Finn showing in the adjoining room a number of architectural subjects and landscapes. Miss Barton's works revealed a pleasant feeling for tone and colour, and were diversified in theme. Her garden scenes were bright without being garish, and in the mountain scenes and landscapes she showed true but not over deep observation. Mr. Fleming Baxter's sculpture was of high quality. His modelling was correct and powerful, and in his portrait busts he attained great power of characterisation. In his classical subjects he did not always sufficiently realise his conceptions. The *Achilles wounded by an arrow* was a fine piece of work, with the muscular action well expressed, but the sculptor conveyed no hint that the hero had received his death-wound. The exhibition as a whole, however, revealed the artist as one of the most able and versatile of English sculptors; his work, while powerful, being unforced and often attaining a classic dignity of style. Mr. Finn, in his exhibition, showed that he is gradually changing his vogue from architecture to landscape. Both themes were well represented in his exhibition. He is one of the few artists who are able to render architectural detail with minute accuracy without the sacrifice of breadth. His landscapes, which varied in theme from mountain scenery to scenes on the lower Thames, were marked by strong and effective colour and great atmospheric feeling.



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR MAGAZINE* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR*, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

R. H. Craig.—A5,508 (Liverpool).—We have no record of this artist, and his works would have to sell on their own merits.

Engravings.—A5,509 (Darley).—Neither of the engravings you describe is worth £1.

Stone Hammer.—A5,525 (Bath).—We should advise you to advertise your stone hammer in our *REDEATER*, asking for offers.

Set of Prints.—A5,527 (Burton-on-Trent).—Your eight prints would be unlikely to realise more than a few shillings each at the most.

Maundy Money.—A5,528 (Aberdeen).—The Maundy money referred to in your letter is all of trifling value, and, with the exception of the Charles I. coin, which we must see to value definitely, the others mentioned on your list are also of small importance.

"Duchess of Rutland" by Valentine Green.—A5,531 (Sheffield).—We do not know of any modern reproduction of Valentine Green's plate of the *Duchess of Rutland* of which you speak; as to the original plate, the head was altered and the portrait transformed into one of the Duchess of York. We think your surmise as to the photogravure is probably correct.

Wedgwood Jug.—A5,537 (Pontypool).—Before giving an opinion regarding your Wedgwood jug we should have to see a copy of the marks.

Iron Chest.—A5,543 (Stoke-on-Trent).—The value of a chest such as you describe varies according to the workmanship and age, prices ranging from £10 to £15 to as much as £50 or more.

Portrait of Mrs. Tickell.—A5,553 (Saffron Walden).—We will insert your enquiry in "Notes and Queries" in an early number of the magazine, and trust you will obtain the information required.

China Figure.—A5,559 (Carcavelles).—Without actual examination of figure we cannot be absolutely sure, but we have little doubt that it is modern. The mark is not a recorded one

of any factory of repute, but it resembles some marks which are more or less copies of the Dresden mark, and which have appeared on modern things in the Dresden style. It is probably one of Sampson's, of Paris; he copied Dresden marks and all. Under the circumstances we cannot value it with any degree of certainty.

Artist.—A5,568 (Westbourne Grove).—We have no record of the artist in any of the usual books of reference.

Table.—A5,574 (Tewkesbury).—To give a definite opinion on your table, photographs would need to be submitted to special experts, which we shall be pleased to do on the terms mentioned in our letter.

"Poems of Rogers."—A5,580 (Chichester).—If the first edition, with print impressions and in the original boards, your book is worth £4 to £5.

Baxter Prints of Raphael Cartoons.—A5,587.—Your set of seven cartoons, if with mounts, is worth £3 to £4; if without mounts, £2 to £2 10s.

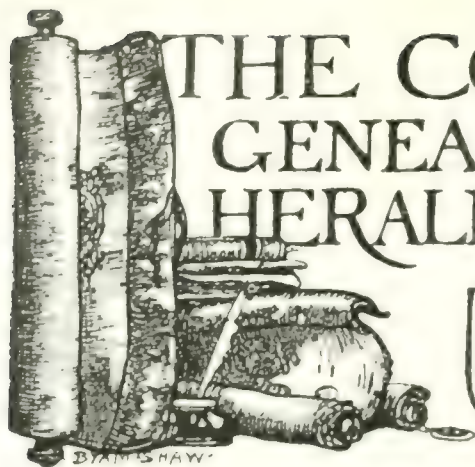
Books.—A5,592 (Putney).—Your books, as a whole, are of small value. Such works as the *National Encyclopedia* and the *Classical Dictionary* are practically unsaleable.

Mortar.—A5,595 (Almelo).—It would be necessary to submit the photograph of your mortar to an expert for special opinion.

Books.—A5,635 (Barnes).—Both the books mentioned in your letter were published in such large editions that they are never likely to obtain any value from a collector's point of view.

Coloured Prints.—A5,638 (West Kensington).—The two prints were engraved by S. Cousins, and published by Messrs. Agnew at one guinea each. We should imagine your impressions are merely coloured prints, and there is no demand for them now. If you wished to dispose of them, it would be better to put them with a country dealer, as they would sell better in this way than in a sale, when they would only realise a few shillings.

Print by E. Earlom.—A5,639 (Philadelphia).—Your print by Earlom, after West, would be unlikely to realise anything over £1.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



Special Notice

should address all letters on the subject to the
Manager of the Heraldic Department, Hanover

Only replies that may be considered to be of
general interest will be published in these columns.
Those of a directly personal character, or in cases
where the applicant may prefer a private answer, will
be dealt with by post.

Readers who desire to have pedigrees traced, the
accuracy of armorial bearings enquired into, or other-

tees according to the amount of work involved.
Particulars will be supplied on application.

heraldry, it is desirable that the fullest details, so far
as they may be already known to the applicant, should
be set forth.

He stood without and would not knock.

month.

living at 229, Hermitage Bridge, Wapping, in 1818: he may
the Wills at Somerset House should give the desired information.

again in 1593.

Robert Aldworth was sheriff in 1597, and mayor in 1609: he
his wife, Martha, died 2nd May, 1610, aged 58.

There was a Thomas Aldworth, sheriff during the mayoralty
of Robert Aldworth, in 1600, but he does not appear to have
served the office of mayor.

In 1607, John Aldworth was sheriff, but died during his term

FIG. 1. The Price family, of Gogerddan, co. Cardigan, take
the commencement of the eleventh century: he married Morfydd,
son, Cadivor ap Gwarchwal, Lord of Caerddigan, married Joan,
dan, of Elystan, G-drynd, Prince of Deys, founder of the IV.



VIEW OF DELFT FROM THE ROTTERDAM CANAL



Pictures

Pictures of Picture-Galleries By M. H. Spielmann, F.S.A.

I. John Scarlett Davis

IN the Old Masters Exhibition at the Royal Academy of 1910 was a curious picture, conceived in a rather journalistic sort of spirit, belonging to Captain H. Heywood-Lonsdale, and entitled *The British Institution, Pall Mall*. According to the catalogue, "this may be the picture by J. Scarlett Davis, exhibited at the British Institution in 1830 under the title *Interior of the British Gallery*." This certainly is the picture by Davies—or Davis, as he usually called

himself. The fact that the size now given, 43 in. by 55 in., appears not to correspond with that of the picture exhibited eighty years ago (60 in. by 72 in.), is due to the custom that then prevailed of giving the outside measurements of the frame. This was intended as a very practical method of facilitating sales, by setting forth to possible purchasers the amount of wall-space required.

We should in any case have dismissed at once the



THE BRITISH INSTITUTION, PALL MALL. BY J. SCARLETT DAVIS. IN THE COLLECTION OF CAPTAIN H. HEYWOOD-LONSDALE



PIETER CHRISTIAAN WONDER. INTERIOR OF A PICTURE GALLERY. IN THE JOHN MAYNARD COLLECTION.

ill-considered suggestion made that this is the *Interior of a Picture Gallery* which was painted by Pieter Christiaan Wonder, in 1825, and which was shown by him at the British Institution in 1831—the year after Davis's appearance. The four studies presumably made for that picture which are now in the National Portrait Gallery (792-795), including the portraits of several of the Directors and Governors of the Institution and of the Trustees of the National Portrait Gallery—several of these gentlemen identified themselves with both—prove that it is an entirely different work. Moreover, Wonder, who was a member of the Amsterdam Academy, was a far better painter than Davis, and his handling could not be mistaken for the other's. His sojourn in England extended from

1825 to 1826, where he died in 1856. The pictures he exhibited in England at the British Institution consisted mainly of Dutch scenes and figures; his *Gallery*, here alluded

to, was the last work he produced and exhibited in this country, and is the only one of its class. A couple of portraits were all he contributed to the Royal Academy (1824). Wonder was a very capable artist, an example of whose work is in the Rijks Museum, and his superior technique was entirely dissimilar from the heavier *facture* which we see in the picture under discussion.

As no sketch of Davis's life has appeared correct in all its details, I may, with the utmost conciseness, set forth here the main facts of his career. He was born in 1804 at Hereford, and was the son of a shoemaker. He became a student at the Royal Academy, and then worked in the Louvre. At the age of eighteen, in 1822 (not, as the biographers say, in 1825) he first appeared at the Royal Academy with *A Landscape*. Three years later he contributed, *Myself*, *A Landscape*, *A Group of Figures*, and *A Portrait of a Friend*. In 1830 he began



THE GENOISE SENATOR BARTOLOMMEO GIUSTIANI, AND HIS WIFE



BY A. VAN DYCK

NOW IN THE KAISER FRIDRICH MUSEUM
PHOTOS HANSTAL NOI

his series of interiors: to the Royal Academy he sent *Interior of a Library*, and to the British Institution *Interior of a Library*. He had, however, already com-

Hospital, which was shown at the Institution in 1831, and was bought there by Lord Farnborough (as Sir Charles Long, the Vice-President of the Institution), and had also produced his known views of Bolton Abbey, and from 1829 to 1833 made the drawings by which he is represented in the Print Room of the British Museum. Halting at Paris in 1831, he executed the drawing of *The Porte St. Martin*, now in the Victoria and Albert Museum. In that year he is said to have received a commission from Lord Farnborough to paint for him the interiors of the Vatican and the Escorial: the latter seems never to have been carried out, but in later years he exhibited an *Interior of St. Peter's*, which he did not succeed in selling. In 1834 he stayed on his return journey at Abbeville, whence he sent to the Royal Academy the *Interior of the Gallery at Florence*, and to the British Institution his *Interior of the Louvre*—a large painting 5 ft. 3 in. by 6 ft. 3 in. Two years later *The Interior of the Church of St. Bavo, Ghent* (about 3 ft. by 4 ft.), was seen at the Institution, together with his *Florence Gallery*, 5 ft. by 6 ft. The Institution, it must be remembered, had no objection to showing pictures which had already been seen at the Academy. In 1841 he was at Amsterdam, but the subjects of his contributions to the Academy were one English and one French—*Jack after a successful cruise visiting his old Comrades* and *Interior of the Cathedral at Amiens*. In 1844 he made his last public appearance with his *Interior of St. Peter's, Rome*, the largest work he ever painted: it measures 7 ft. 2 in. by 9 ft. 10 in., and was shown at the British Institution.

Redgrave, and others following him, inform us that Davis "married early in life, became drunken and of demoralized habits—got into prison, and died before the age of thirty." This estimate of his age, we see, is absurd. He was at least forty when he died, probably forty-one. At his death-sale in 1846 the *Interior of Rubens's Picture Gallery* was knocked down for £85 10s., and in 1848 his great *St. Peter's*, at the J. Hinxman sale, fetched no more than £50 14s. His work in lithography is well thought

of, and indeed, was well esteemed in his own day: a contemporary critic (*Library of the Fine Arts*, Vol. I.,

Institution, says: "Mr. J. S. Davis also has but

and delicately touched. The subject is one difficult to be well executed: but Mr. Davis has performed it so as to demand our unqualified approbation. We feel great pleasure in stating that he is at present on the Continent, having been commissioned by Lord Farnborough to paint the Florence and several other celebrated galleries." (The writer's pleasure at Davis being on the Continent might have been more felicitously expressed.)

The identity of the British Institution in the picture before us is sufficiently established by the peculiarity of the rising staircase opening directly into the centre of the middle room and by the arched openings between the three galleries. This was originally Boydell's Shakespeare Gallery, and was taken over and adapted by the distinguished body of the Directors in December of 1805, at the cost of about five thousand guineas. Until 1813 the exhibitions were devoted to modern art, and were held in the winter; in that year summer exhibitions of Old Masters were added, and were maintained at an extraordinarily high level of excellence. On two occasions the King filled the galleries with the whole of his private collection of Old Masters from Carlton House Palace. The initial exhibition—which was held in 1813—consisted of a hundred and forty-three of the best works of Reynolds. In 1830 it comprised the works of Sir Thomas Lawrence, and the entire proceeds, amounting to three thousand pounds, were handed to the ten nieces of the deceased President. In 1842 the exhibition was devoted to the works—a hundred and thirty in number—of Sir David Wilkie. It will thus be seen that the general scheme of the Institution was the model which has since been closely followed by the Royal Academy.

The exhibition of 1829 which Scarlett Davis celebrated in paint was of special significance. So much, indeed, may be concluded from the picture itself. Prominent among the leading works shown are the pair of Van Dycks which Wilkie brought back from Genoa, portraits traditionally, but without any evidence to support the contention, supposed to represent the Genoese senator, Bartolommeo Giustiani, and his wife. These pictures, which are known to have been in the Palazzo Giacomo Balbi in 1773—as they were seen there by the author of *Genoa and its Environs*, published in that year—were acquired by Sir Robert Peel, and, the year after the sale of the Peel heirlooms in 1900, passed finally into the Kaiser Friedrich Museum in Berlin, where they now hang. Exhibited under the titles *Full-length Portrait of an elderly Gentleman* and *Full-length Portrait of an elderly Lady* (Nos. 18 and 23), they were lent to the Institution by the Rt. Hon. Robert Peel, M.P.



PORTRAIT OF A WOMAN

BY REMBRANDT

NOW IN THE NATIONAL GALLERY

The original of the Nicolaes Maes—*Interior: A Woman Pumping*—which is cleverly represented in the picture, was curiously enough hanging in the Water-Colour Room at the Old Masters at the same time as Davis's canvas appeared in Room V. This Maes, of course, is No. 12 in Smith's *Catalogue Raisonné*, wherein it is recorded that the work was sold from the Bernal sale in 1824 for £80. In the Adrian Hope sale in 1894 it fetched 2,860 guineas, and passed into the collection of the late Lord

Swaythling. It was exhibited here as *The Inside of a Kitchen* (No. 111), and was lent by Thomas Hamlet, Esq. The coincidence of the exhibition of this picture is the more interesting as it had never before been seen in the winter shows of the Royal Academy. The Rembrandt hanging on the left of the inner archway is, of course, the signed and dated picture (1666), the *Portrait of a Woman*, No. 237 in the National Gallery, to which it was bequeathed by Lord Colborne in 1854. It was lent

to the Institu-
tion (No. 71).
N. W. Ridley
Colborne, Esq.,
M.P. The pic-
ture above it
(but it must be
a different work)
that Scarlett
Davis's picture
must have been
lent. The
hanging of the
pictures in the
gallery is not
merely se-
lected those
which happened
to be in the
collection, but
not too accu-
rate rendering
of the original
work. No.
110, lent by
National Gal-
lery, also be-
queathed in
1800 to
Colborne, who
had been a

member of the Fine Arts Commission of 1841-1863.
It was exhibited, under Ribera's name of Spagno-
letto, No. 110, by N. W. Ridley Colborne, Esq.,
M.P. Davis could copy the subjects and colouring
of the pictures he painted into his gallery-views
with sufficient accuracy to be recognizable, but he
lacked the extraordinary facility, the sympathy and
the assimilated touch with which Teniers, Gonzales
Coques, and the other Flemings and Dutchmen
produced veritable masterpieces in this curious and
amusing style of art. It is, therefore, difficult to
determine whether or not the cattle-piece, shown

(No. 25, lent by Sir Simon H. Clarke, Bart.). It is
probably the latter. The Venetian scene is either the



The Mystic Marriage of St. Catherine, by Titian.

latter.* The
Dutch street
scene, on the
right of the
further arch, is
possibly Van
der Heyden's
*Buildings on
the Banks of a
Canal, with
Figures* (No.
50), lent by the
Duke of Wel-
lington, K.G.,
while above it
hangs a very
truthful render-
ing of Murillo's
St. John (No.
85), from the
collection of
the Grosve-
nor, at Grosve-
nor House,
and still in the
Duke of West-
minster's col-
lection. This
is the beautiful
picture which
was brought

from Genoa by
Andrew Wilson, and was acquired from him by
Robert Earl Grosvenor. *The Mystic Marriage of
St. Catherine*, seen above the archway, must be the
picture of the Venetian school contributed without
the artist's name by H. Howard, Esq. (No. 55), for
the two other pictures of this subject, one by Titian
(No. 129, lent by Sir J. Rae Reid, Bart.), and the
other by Garofalo (No. 132, the property of the
Duke of Buccleuch), cannot acceptably be identified
with it. The large study for a ceiling picture, seen
beneath on the wall of the furthestmost gallery, is the
Design for a Ceiling (No. 84), by Pietro da Cortona,
lent by the Hon. G. Agar Ellis, M.P.—probably one
of his many designs for the ceilings in the Palazzo
Barberini and in the Pitti Palace. His works in this
class are fairly numerous.

But the pictures which at that day rendered the

Family, Riposo, by Reynolds, and *The Market Cart*, by Gainsborough, owing to the fact that they were shown in the gallery just after having been patriotically bought, for what was then an enormous sum, for presentation to the National Gallery. *The Holy Family* (77 in. by 69½ in.) had been painted by Reynolds for Macklin, the printseller, and Boydell's rival, and sold by him to Lord Gwydyr. When the Gwydyr pictures came to the hammer at Christie's in 1829, Segulier, acting for the Directors,



THE HOLY FAMILY

BY SIR JOSHUA REYNOLDS

bought it for £1,995. *The Market Cart* (72½ in. by 60½ in.) was secured at the same sale and by the same agent for £1,182 18s. This picture, of course, is not the replica which was in Lord Northwick's collection. The prices, however, here quoted from Redford's "Art Sales," do not quite tally with those in the Institution records, which give nineteen hundred and fifty guineas and one thousand and fifty guineas respectively. Thomas Smith was probably inaccurate in giving the date of the sale as May, 1829; Redford's date, "March 10—20," is more likely to be correct. In any case, the catalogue is incorrect in saying that the Reynolds had been sold by Lord Gwydyr's executors to the Institution. These pictures were duly presented to the National Gallery; and it may be added that in the same year Lord Liverpool, "in conformity with the intentions of my late brother," whom he succeeded to the title, presented to the Committee of Directors Copley's *Death of the late*

Lord Chatham, to be placed in the National Gallery. An interesting work, prominently placed in Davis's picture, is the only sculpture of any importance. This, it appears, is the bust of the enthusiastic President of the Institution, the Marquess of Sutherland, who, a couple of years later, was to be created Duke of Sutherland—the year of his death. The bust, a rather cadaverous representation of the man whose features we know by Lawrence's portrait of him in the National

Portrait Gallery, was executed by Sir Francis Chantrey, and was acquired for two hundred guineas to be placed in the middle room. It had been exhibited at the Royal Academy six months before, when it brought forth the charge that in his modelled portraiture "Chantrey is the Lawrence of sculptors." Perhaps it was meant for a compliment. The Directors, it may be added, had similarly purchased the bust of Reynolds by Banks, and that of West by Nollekens in 1813.

Few of the pictures in Scarlett Davis's canvas now remain for discovery, but it is unlikely that they will reveal further secrets. The wonder is that the artist did not make a still better selection from the wonderful gathering of the masterpieces that constituted the exhibition—the like of which has rarely, if ever, been surpassed at the Royal Academy. It may be said that of the one hundred and eighty works shown, fourteen came from the King, sixteen from the Duke

of Buccleuch, five from the Earl of Carlisle, nine from Mr. W. Wells, and seven from Mr. W. Wilkins.

Of the five living figures three can be identified for certain. The first is James Northcote, R.A., who sits in the chair contemplating the portrait of *Sir Joshua Reynolds, by himself*, as President of the Royal Academy, in whose possession it now is. We are told in the catalogue of the Old Masters that Northcote's interlocutor is Benjamin West, and that the likeness "appears to be taken from that by Lawrence in the National Gallery." So it undoubtedly does: even the attitude of the figure and the outstretched right arm are the same. But as that venerable President had died nine years before, in 1820, the reason for the blazing anachronism is not apparent. Northcote himself was eighty-three at the time the picture was exhibited, and died two years later; West was eighty-two at the time of his death, and was Northcote's senior by eight years. Why should Davis, in rendering a contemporary event, indulge in such an absurdity as to introduce a long defunct personage in lively conversation?

The other group appears to be a family party. Miss Alice Harford, in

the interesting statement that the central male figure and the seated lady represent John Scandrett Harford, D.C.L. (Ox., 1822), F.R.S. (1823), by Sir Thomas Lawrence, and his wife, and has proved the portraits in question. The five portraits, however, are not so easily identified, and it is not so loyal to the painter as in the lady's case, than in that of Lawrence. It is unreasonable to assume

that the young lady with them is their daughter. Why they should be introduced at all is not quite clear, for Mr. Harford was neither a Hereditary Governor nor a Life Governor of the Institution, nor a subscriber to its funds, nor had he lent a picture to the exhibition. It may, therefore, be supposed that it was he who had originally commissioned the picture, which, as we have seen, was shown at the Institution in the following year, or perhaps he was otherwise a patron of the painter. Harford, of course, was the biographer, whose *Life of Michael Angelo* appeared in 1857, and who, we are told, employed the architect C. R. Cockerell, R.A., in 1832 to add the picture-gallery to Blaise Castle, the home of the Harford family, at Henbury, Bristol, of which place the present Canon Edward Harford was formerly curate and lecturer, and where Mr. Frederic Dundas Harford, C.V.O., our Minister-Resident at Caracas, had his early home.

These pictures of current exhibitions have their value, independently of artistic merit, for they are illuminating records of the art movement of their day. Ramberg's drawings, and his pictures of the Royal Academy in 1784, with Sir Joshua Reynolds

escorting the Prince Regent around the show, have, with the aid of the Academy catalogues, settled many a knotty point in the history of our eighteenth-century art in England. The German and Flemish pictures of picture-galleries are otherwise interesting, as illustrating for us the pictures of which the great collections of the day were composed, and the manner in which they were hung. Of the chief painters of them Van Haecht was probably the earliest, Heimbach the second, and Teniers, Coques, Biset and Corneille de Baellieur followed.



BY MURILLO



BOY WITH RABBIT
BY SIR HENRY RAEBURN, R.A.

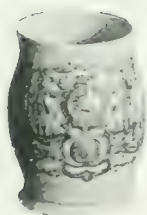
Pottery and Porcelain

Liverpool Potteries and their Productions By H. G. C. Day, M.A.

FIFTY-SIX years ago the late Mr. Joseph Mayer, on reading in the hand-book then recently published by the authorities of the Jermyn Street Museum a statement that no detailed information had been obtained relative to the Liverpool Potteries, prepared and read before the Historic Society of Lancashire and Cheshire a paper setting forth the result of his investigations regarding the history and productions of these factories. This paper was subsequently issued in pamphlet form. A second pamphlet by Mr. Mayer appeared in 1871, and one by Mr. Chas. T. Gatty in 1882; but from that year up to the present no other work dealing exclusively with the subject has seen the light. Writers of hand-books on pottery and porcelain have, in their remarks on Liverpool, relied chiefly on "Mayer," and any additional information vouchsafed has too often proved inaccurate. To give only one instance, the assertion is frequently made that transfer printed ware bearing the signature "Sadler & Green" is to be met with, whereas, so far, no authentic examples are known. Transfer prints bearing the signature "Sadler," "J. Sadler," or "I. Sadler," with or without the addition of the word "Liverpool" in full or abbreviated, are common, and there are two prints signed "Green"—one a Wesley portrait with "Liverpool"

added, the other—Oriental figures—found on tiles, but "Sadler & Green" does not occur. Some authors mention pieces bearing transfer prints signed by "J. Johnson" and "R. Abbey," but nothing is said of "Gilbody," "Evans," or "Richard Walker." Yet these signatures are to be found on printed ware of undoubted Liverpool manufacture now in the Liverpool Museum, where a splendid collection of local pottery and porcelain can be seen. Indeed, it is to be sincerely hoped that Mr. Entwistle, the Deputy Curator of the Museum, whose knowledge of the subject is unrivalled, will shortly give to the world, in the shape of a comprehensive work on the Liverpool potteries, the result of many years' untiring research and study. In the meantime collectors must be content, as heretofore, to remain more or less in the dark. Hence my excuse for the following brief remarks on the potteries, and on the specimens in my collection here illustrated.

Probably in the seventeenth century, certainly early in the eighteenth century, potters were working in Liverpool, for there is in existence an earthenware plaque dated 1716. It was, however, during the early years of the latter half of the eighteenth century that the trade reached the height of its prosperity. The sites of over twenty pot-works are known, and a



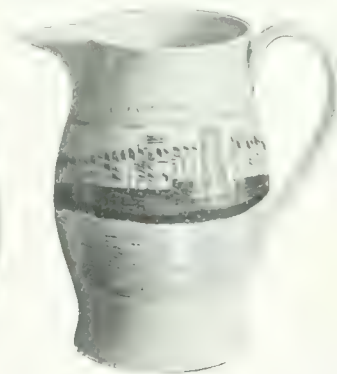
No. I.—MUG
BY SADLER



No. II.—TILE
BY SADLER



No. III.—BOWL BEARING
PORTRAIT OF RODNEY



No. IV.—JUG, WITH VIEW
OF LIVERPOOL LIGHTHOUSE

large export trade to America seems to have been carried on. The manufacture comprised both pottery and porcelain, and of the potters' names Shaw, the Penningtons, Richard Chaffers, Philip Christian, Zachariah Barnes, and Sadler & Green are the best known. For a period Sadler & Green printed Wedgwood's ware, and possibly, though there is no direct evidence on the point, may have done the same for other manufacturers. Various kinds of earthenware were produced, including slip ware, Delft, salt-glaze, tortoiseshell and cream-coloured ware. Towards the close of the eighteenth century competition with Staffordshire proved too keen, the trade declined, and most of the factories disappeared. The Herculaneum works, however, which grew out of a factory founded by Richard Abbey in 1794, continued until 1841—Worthington, Humble and Holland being the original proprietors. With the exception of the Herculaneum, none of the factories marked their productions, though, as previously mentioned, signatures occur on printed wares. The mark "P" for Pennington is also said to be known, but I am not aware of any actual example being in existence. Other marks apart from those on Herculaneum ware are given in certain hand-books—upon no good authority that I can discover. In a popular little work on *Old China* we are told that "the names of Sadler & Green, Christian, and Pennington are also found printed or impressed on Liverpool ware." This statement is wholly erroneous, and I merely mention it to show how great is the prevailing misconception on the subject. The Herculaneum factory used the mark "Herculaneum" printed or impressed, sometimes with a crown underneath, or in a garter surrounding a crown: whilst at a later period the mark was a printed or impressed representation of the Liver or Cormorant. Occasionally the garter and crown without "Herculaneum" appear, and on porcelain the printed Liver is accompanied by the words "Herculaneum" above and "Liverpool" below. There is in the Liverpool Museum a porcelain jug marked on base "Worthing-

Fortunately, Mr. Joseph Mayer, to whom I have already referred, formed his collection, now in the Liverpool Museum, at a date when he was enabled to come into actual personal contact with persons who either themselves had actually worked in the factories or were near descendants of those who had. Many of the specimens he obtained are thus clearly identified as products of a particular factory, and in some cases were actually purchased from former workmen. Mr. Mayer's judgment may therefore, on the day collector is thereby rendered easier. Furthermore,

it is reasonable to assume that pieces printed with local views or portraits of local celebrities are of Liverpool rather than of Staffordshire manufacture.

The first piece illustrated is a porcelain mug, printed with the arms of the Bucks Society—the print bearing the signature "Sadler, Liverpool." Height, 4 inches.

No. ii. An earthenware tile, signed "Sadler, Liverpool."

No. iii. A cream-coloured ware bowl, having on the outside prints of masonic emblems and inside a portrait of "Sir G. Bridges Rodney, B^t., Rear Admiral of England."

No. iv. A cream-coloured ware jug, printed in colours, with an "East View of Liverpool Lighthouse and signals on Bidston Hill." There are fifty-eight signals, and a corresponding number of names of owners, etc. On the other side of the jug appear directions for signalling.

No. v. A cream-coloured ware jug, having on the one side a print of the "Cordwainers' Arms," and on the other side "The Sailor's Return." Height, 8 inches. The Cordwainers had a flourishing trade society in Liverpool, and marched in procession through the town annually.

No. vi. A cream-coloured ware jug, with masonic emblems printed on one side, and on the other representations of "The Virtuous Woman." The latter print is signed "Jos^h. Johnson, Liverpool." The early history of Joseph Johnson is obscure: but in later years he is known to have worked as an engraver for the Herculaneum factory. His name appears in old *Liverpool Directories*.

No. vii. A cream-coloured ware jug, with print of "Delia" and young man on one side, and on the other "Hudibras and the Bear" (after Hogarth). The latter print bears the signatures "J. Robinson, Burslem," and "R. Abbey, Sculp." Though this can hardly in strict accuracy be termed a Liverpool piece, its associations with the town are so close as to warrant inclusion in a collection of Liverpool ware. John Robinson was a pot-painter employed by Seth Pennington of Shaw's Brow. Subsequently Robinson set up in business at Burslem on his own account. Whilst with Pennington he painted a large bowl which he presented to the Hanley Institute, and now in the Hanley Museum. From the signatures on the jug illustrated it is reasonable to infer that R. Abbey for a time found employment at Burslem as engraver for Robinson.

Pieces are also known with prints bearing the signature "Abbey, Liverpool," and in my collection is a mug of yellow pottery with a print of "Mr. Foote in the character of the Doctor in the Devil upon two Sticks," so signed.



No. V.—JUG WITH
CORDWAINERS' ARMS

No. VI.—JUG WITH
MASONIC EMBLEMS

No. VII. —JUG WITH
HUDIBRAS AND THE BEAR

No. VIII. JUG WITH
THE FARMER'S ARMS



No. X.—ONE OF
THREE CROCUS VASES

No. IX.—BOWL WITH
' SWEET POLL OF PLYMOUTH "

No. X.—TWO OF A SET OF
THREE CROCUS VASES



No. XI.—JUG WITH
LIVERPOOL VIEWS

No. XII. MUG ORNAMENTED
WITH CUPIDS IN RELIEF

No. XIII. JUG WITH VIEW
OF LIVERPOOL GAOL

No. viii. A cream-coloured ware jug, printed on one side with "The Farmer's Arms," and on the other side with the "Landlord's Caution to His Customers," and five verses. The copperplate for the print of "The Farmer's Arms" was, according to Mr. Mayer, engraved by Richard Abbey when an apprentice to Sadler & Green.

No. ix. A cream-coloured ware bowl, printed on

25th Oct. 1809." The jubilee of George III. was celebrated in Liverpool by the erection of an equestrian statue of the king, now to be seen in Monument Place, and by the release from the gaol of all prisoners for debt. Herculaneum ware.

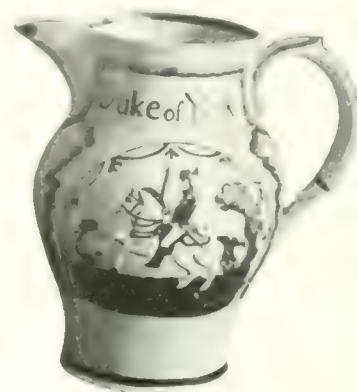
No. xiv. An earthenware jug with coloured figures in relief—"The Tar's Adieu" and "The Tar's Return." Similar in type to the well-known Pratt



NO. VIII.—JUG
THE FARMER'S ARMS



NO. XVI.—BUST
OF LORD NELSON



NO. XX.—JUG WITH
THE DUKE OF YORK

the outside with four vignettes and verses, and inside with "Sweet Poll of Plymouth" and verse.

No. x. A set of three earthenware crocus vases, yellow ground, with frieze and border of foliage, and on either side purple prints of "Lady and Child"—Herculaneum ware.

No. xi. A very large white pottery jug, having a painted bell under spout, with inscription, "A present to St. Luke's Society of Change Ringers, Liverpool," and on either side printed views of Lord Street and St. George's Church, Liverpool. Late Herculaneum ware. Height, 11 inches.

No. xii. A large cream stoneware mug ornamented in relief with cupids. Impressed mark on base.

!!

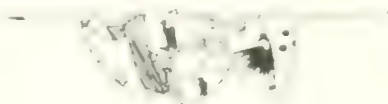
No. xiii. An earthenware jug with underglaze blue printing. On the one side are the Royal Arms with inscription, and on the other is a view of a gaol (Liverpool Tower), with prisoners cheering in front of an equestrian statue of George III., and the words,

jug. There are, however, very good grounds for its attribution to the Herculaneum factory.

No. xv. An earthenware jug with coloured figures on horseback in relief of "The Duke of York" and "Prince Cobourg."

No. xvi. A coloured earthenware bust of Lord Nelson, impressed mark on base, "HERCULANEUM 2."

Herculaneum busts are very scarce. So far, I can learn of the existence of only six marked specimens, in addition to the one illustrated. Two, both coloured—George Washington and Admiral Duncan—are in the Liverpool Museum; another, representing Admiral Duncan in a kind of tinted semi-porcelain, is at South Kensington; whilst the remaining three, of which two—Lord Duncan and an unnamed personage—are coloured, and the other—Lord St. Vincent—is in grey stoneware, belong to private collectors. Besides these, there are in the Brighton Museum four unmarked busts attributed to the Herculaneum factory, and I know of the same number—one being of black basites—in private collections.





Part III.

By Ethel M. M. McKenna

It is impossible not to be greatly impressed by the skill shown in the arrangement of the London Museum, for it is so fashioned as never to weary the interest and attention of the casual sightseer, while it presents enthusiasts with admirable opportunities for studying the objects in which they are specially interested. There is a quite remarkable collection of pottery and china on view, but it is ingeniously diversified in its presentation. Yet we can trace its

evolution from Roman times with a very small expenditure of labour. Following shortly upon the yellow pottery of the earliest Christian centuries we get the pottery of the Middle Ages, and here we find a wonderfully fine and unusual specimen, a glazed vase of the fourteenth century, decorated in three colours with flowers and lines in coloured slip, which came from Grey Friars, Smithfield. Another noticeable majolica vase in blue and white, bearing religious



BOW CHINA VASE AND COVER
THIRD QUARTER EIGHTEENTH CENTURY
[PHOTO W. E. GRAY]



CHELSEA CHINA VASE AND COVER
BEST PERIOD, 1759-1770 LENT BY J. G. JOICEY, ESQ.
[PHOTO W. F. GRAY]

symbols, is of the fifteenth century, and probably came originally from Westminster Abbey, since it was found in its environs. A tile from Whittington's Church in Cloak Lane has a certain romantic as well as an archaeological interest.

the stove tiles of the Tudor times, the best

Of a much earlier date

elementary toilet accessory of an early date—

Heaume, or helmet, the water pouring through the bars of the closed

trels, or pilgrims' bottles, and of various household utensils, demonstrates the gradual evolution of glaze from its

purely utilitarian beginning, when a wipe round the lip was all the external presentation permitted, to its use as a means of giving colour or preserving decoration over the entire object. There are curious examples of glazing here: in one instance we get the glaze following the drip from the lip of the jug to its foot—an unusual act of care on the part of the potter.

There are earthenware watering-pots of many types, one of them telling its story of a bygone time, which with its intimate human interest brings it curiously near to us to-day. It was found with a child's top inside, carelessly flung there centuries ago, forgotten and wept. Another very individual exhibit of extraordinary interest is a fuming pot of the time of the Great Plague, found in Old Broad Street, and, almost inconceivable as it seems, still containing remnants of pitch. Hardly less interesting is a relic of the Great Fire, a Delft flower vase, fused by the heat, but with its distinctive glaze and characteristic three-necked shape still recognisable.

Later on we come to more pottery of the fifteenth and sixteenth centuries, the eye and the intelligence quickly adapting themselves to the fact that the



THE WATER-POURING VESSEL. PHOTOGRAPH BY W. H. GRAY

admirable specimens of Cistercian ware of the fifteenth century. The Cistercian ware is almost always found in the neighbourhood of old monasteries, and consequently was presumably manufactured by the monks. There are several "tygs," or cups; the brown glaze varied by yellow slip on the back, a specimen one having been found in Cloth Fair. Then comes the combed ware of the seventeenth century, and the Metropolitan, and we recognise by the maxims with which they are decorated, if for no other reason, that we are among the Puritans. One bears the legend, "Fast and Pray," "Amend thy Life," "Pitte the Poor and Sen no Mor," while "Feare God" and "Honor God"

appear frequently. Among many fine exhibits a porringer of yellow glaze, brown slip, combed ware of the seventeenth century, cannot fail to arrest attention. Of Lambeth Delft—the English variety first made early in the seventeenth century and continued till 1800—there is a very fine collection, including two small mugs bearing portraits of Charles II. and the date 1661, which are perhaps the finest known. Another fine specimen, a plate, has portraits of William and Mary, while a dish with waved rim is ornamented with a portrait of Mary and the cypher M.R. In this group are to be seen two sets of Merryman plates, duly numbered, having the quaint inscriptions:—

1. What is a Merryman?

1. A Merryman is a man who
Will be as good as dead
And so he will be if he
Does not take care of his soul

on one set, slightly varied in the other. Here, too, a fine mug found at Victoria Station catches the eye: while the crockery in this section, even apart from the ceramic interest, appeals to the spectator by

its variety of shape and colour.



GOBLET WITH
ROYAL ARMS



WINE GLASS WITH
PRINCE OF WALES'S FEATHERS



GOBLET WITH
PORTRAIT OF GEORGE III.

LENT BY H.M. THE QUEEN

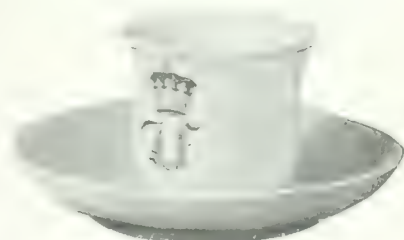
[PHOTO W. E. GRAY

them are bleeding bowls and pharmacy jars, sack bottles, posset cups, and feeding cups.

Reviewing the history of English china, we must remember that already before Lambeth Delft had ceased to please the public taste, Chelsea china had sprung into being in 1740, to be followed quickly by Bow a year or two later. There are many fine specimens in the earlier cases, but they dwindle into insignificance beside the wonderful group of specimens

lent by Mr. M. Walker and Mrs. W. S. Salting, which are probably almost unequalled for their delicacy of painting and exquisite beauty of colouring. This small but priceless collection includes, too, some of the finest known examples of the enamel for which Battersea was so widely famous.

The case of old glass, though it is limited in quantity, is possibly one of the most beautiful in the Museum by reason of its marvellous colouring.



DERBY CUP AND SAUCER WITH GARTER CROWN AND MONOGRAM

PRINCE OF WALES'S FEATHERS

PAIR OF WORCESTER JUGS WITH VIEWS OF WINDSOR CASTLE

DAVENPORT CUP AND SAUCER WITH GARTER CROWN AND MONOGRAM

SALOPIAN CUP AND SAUCER WITH

PRINCE OF WALES'S FEATHERS

PHOTO W. E. GRAY

in the earth of Greece, and certainly it is impossible to imagine iridescent colour effects more brilliant than those in glass found within the confines of the metropolis. The chemicals necessary to produce this translucent iridescence and their action upon the glass remain a secret. A famous excavator in Greece believed that the nearness of the sea was an important factor, since he noticed that glass found

seen, is of the late seventeenth century. In a museum of this kind we do not look for freaks, though we may occasionally find them, and there is certainly something freakish in the stem of a seventeenth-century wine-glass containing fluid said to be water, but far more like oil from its viscosity, since how it can have been introduced there remains a complete mystery.

Curiously numerous in this group are the bird fountains, which are not found before the eighteenth



in inland regions was never affected: but this is not altogether conclusive, since it seems certain that no Roman glass, of which a number of fragments have been found in London, is subject to the transformation, and it is therefore almost certain that the composition of the glass, as well as the action of the earth, is an important factor. Many of the earlier specimens found, mostly in the shape of wine-glass

Southfield seems to give vrasemblance; to the belief.

belong to the sixteenth century, and a complete specimen is *circa* 1680, while a sack bottle, in fine

century. The aviary had then become a fashionable toy, and it is easy to fix the date of the majority of these tiny troughs from the fact that they are usually adorned with heads decorated with the hats or coiffures fashionable at the moment of their manufacture.

Of leather work there is a splendid collection, of which the curator and his assistants are justly proud, for in many cases it has reached them in so mangled and shapeless a condition that its original form was quite indistinguishable. This does not, of course, apply to the Black Jack, the leather bottle with its stiffened lining, of which there are many admirable examples of the fifteenth and sixteenth century work: one of these, found in Westminster Flats, is especially fine, of unusual size, and still bearing the maker's mark. The bags, the shoes, and kindred objects suffered



RARE CHELSEA GROUPS

THE PROPERTY OF MRS. W. S. SALTING

[PHOTO W. E. GRAY

most severely. There is a beautiful example of a leather jerkin, elaborately tooled and slashed, of the sixteenth century, found in Old Street, and a doublet of a slightly later date, which, when first discovered, were quite unrecognisable. Only after long boiling and very tender handling did they resume their original form. The shoes, of which there are a couple of cases in the Costume Section, required even more careful treatment, for it was necessary to build lasts

and remould them before they once again took definite shape. But when it is remembered that some of the sandals date from the time of the Romans, and that they are possibly nearly two thousand years old, it is almost inconceivable that we should find them presented to us almost in wearable condition.

A large costrel of the seventeenth century resembles very closely the black bag of a few decades ago, and might well have been made for carrying clothes but



GROUP OF SHOES, 15TH TO 18TH CENTURIES WITH VELVET CAP 1720 IN CENTRE

[PHOTO W. E. GRAY

that its narrow opening at the top forbids the possibility. Some dagger-sheaths show fine tooling of the fourteenth century. There are some remarkable sword-belts and bucklers of the fifteenth century, and one article, which is said to be unique as a relic of the fifteenth century, claims to be a dog collar.

The visitor to the Museum is constantly astonished by the scope and variety shown in the exhibits. A case of pipes, dating almost from the time when tobacco first made its appearance, is wonderfully interesting. The small bowl of the earlier types much resembles those used for opium-smoking to-day, but as smokers grew more acclimatised the bowl grew steadily larger. The case also contains a fascinating collection of pipe-stoppers ornamented with figures—one set on a ring, so that there was no chance of its being mislaid while the owner

Of combs there is a surprising show, beginning with the Roman comb found in the bed of the Walbrook. It is made of wood, and ornamented with an inscription, "Dignum" or "Dignus." Almost intact it was found complete in its case, and closely

resembles one of the Tudor period, also found with its case. But the Roman comb, which dates back to about the second century B.C., is not the earliest comb in the Museum, though it is the earliest used for toilet purposes. Far older is the weaving comb fashioned in bone, and by no means of cumbrous proportions, very similar to those which have recently been found near Glastonbury, and which are undoubtedly part of the domestic appliances of the Lake Dwellers. It is the only one of the kind ever found in London, and is believed to date back certainly as far as 1000 B.C. All the toilet combs belong to the variety known as "tooth combs," and, made in many materials, astonish us by the delicacy and finish of the workmanship. One belongs to Anglo-Saxon times; then we skip over several centuries and come to the fourteenth century, where we find a wooden comb tastefully inlaid with iridescent glass. In the fifteenth century they are of bone or of tortoiseshell, very coarsely cut; in the sixteenth century of wood, once more exquisitely finished; and in the seventeenth century the fineness of the work has been applied to tortoiseshell, and we now have a comb worthy of the luxury of the period.



THE DIGNUM OR DIGNUS

THE DIGNUM OR DIGNUS



POCKET ART OF HENRIETTA COUNTESS OF WARWICK AND HER TWO CHILDREN
BY JAMES HAMILTON
1840



The Collection of Mr. W. B. Slater By Harold F. B. Wheeler, F.R.Hist.S.

Part II.

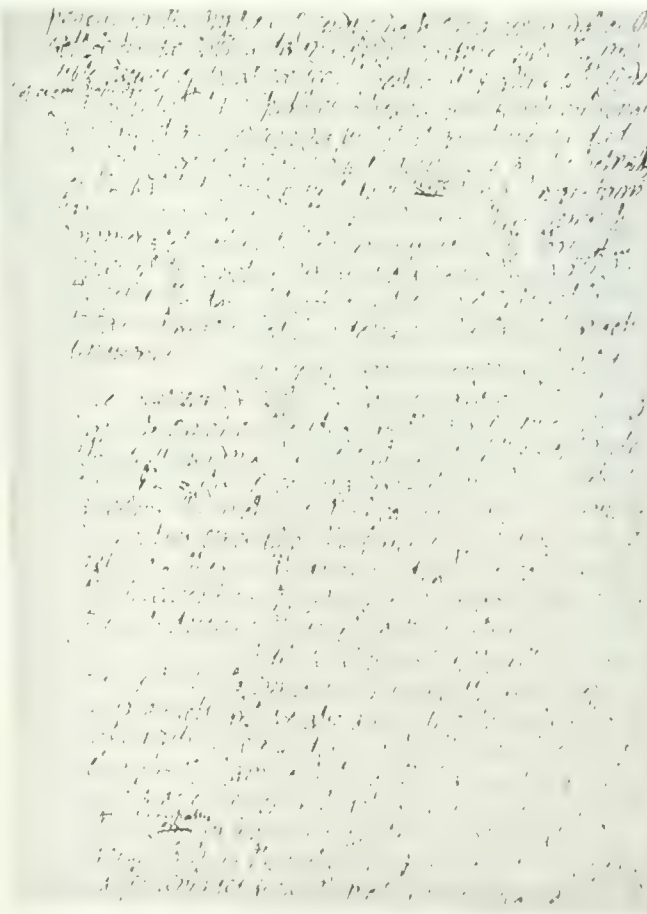
"THE feeling which prompts to the collection of autographs is a natural and rational one," says Edgar Allan Poe. Among the many interesting manuscripts preserved in Mr. Slater's library is Swinburne's *Fragoletta*. At the bottom left-hand corner of the page is a delicate pencil sketch by Burne-Jones, who happened to call while the poet was in the throes of composition. Now that many of Swinburne's papers have passed into the possession of an American collector, this unique manuscript is of special importance. Perhaps an even greater curiosity is the bulky manuscript of William Godwin's last work, *The Lives of the Necromancers*, published in 1834. The author, who is also known to fame as the writer of a philosophical novel, entitled *Caleb Williams*, issued in 1794, apparently ran short of paper towards the end of his exhausting labours. The sheets are of all qualities, shapes, and colour. It may be remembered that he was Shelley's father-in-law, Godwin's wife being Mary Wollstonecraft, the author of several books which once enjoyed considerable

popularity, including *Thoughts on the Education of Daughters*. The first draft and the fair copy of D. G. Rossetti's *Eden Bower* are also represented.

Oliver Wendell Holmes is a favourite with most book-lovers. Here is a copy of *The Poet at the Breakfast Table* (Boston: James R. Osgood and Co., 1872), which was sold by auction in London for seven shillings. The fly-leaf bears the following

inscription: "Edmund Yates, with the kind regards of Oliver Wendell Holmes, Jan. 28th, 1873."

The Poet is peculiarly a literary man's book, and there are several quotations in it which are so entirely apposite that perhaps I may be forgiven if I refer to them. Who, having once read it, has ever entirely forgotten that delightful passage where he says: "... I must have my literary harem, my *parc aux cerfs*, where my favorites await my moments of leisure and pleasure. — my scarce and precious editions, my luxurious typographical masterpieces; my Delilahs, that take my head in their lap; the



A PAGE OF THE MS. OF GODWIN'S "LIVES OF THE NECROMANCERS"

they are fair to look upon, prized by collectors, and old associations, secret treasures about; books, in short, that I like for insufficient

be, but peremptorily, and mean to like and to love and to cherish till death us do part?"

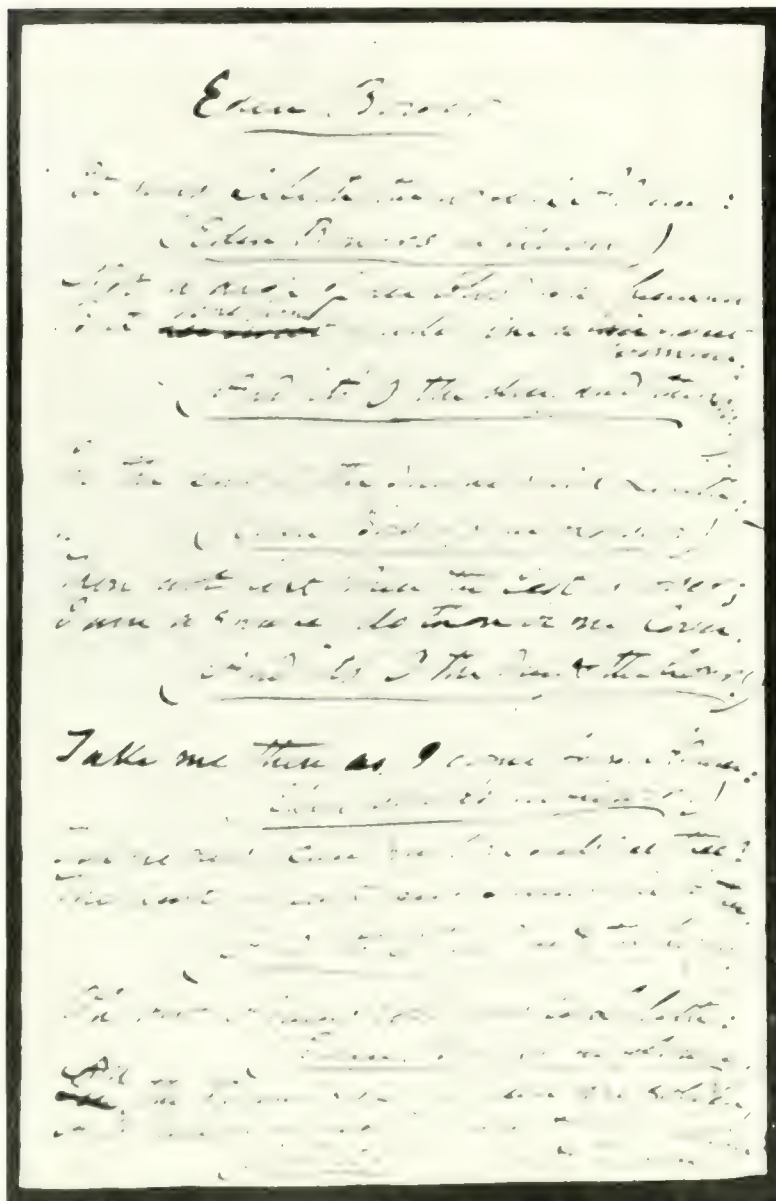
In another starts a train of thought not dissimilar to Ruskin's fierce diatribe against folk frequent the bookseller's counter.

"The first when one enters or library is to

where the library is a part of the upholstery, so to speak. Books in handsome binding kept locked

pretant to stylish establishments as servants in livery, who sit with folded arms, are to stylish equipages. I

those books with the gilded backs do sometimes get opened, but it is nobody's business whether they do or not, and it is not best to ask too many questions.



wants a sheep. I must have it with one spring, and, if I miss it, go away defeated. And the experience with public libraries is that the first volume of the book I inquire for is out, unless I happen to want the second, when that is out."

The almost universal interest now taken in a recently printed account of early experiments well worth possessing. *Air Balloon* is such a work. Any vagueness in the title is amply atoned by the excessive length and repetition of the sub-title, which sets forth that the work is "A full and accurate Account of the two Aerial Voy-

Monr. Garnerin, on Monday, June 28, and Monday, July 5, 1802: including the Interesting Particulars communicated by Captain Sowden and Mr. Locker, who accompanied M. Garnerin, as Written by Themselves." The printer is A. Neil, and the price sixpence, including frontispiece. As the first successful ascent in Great Britain was made in 1784, on which occasion George III. adjourned his Council, saying, "My lords, we shall have an opportunity of discussing this question another time, but we may never again see poor Lanardi," ballooning was in its second decade when Garnerin's "Aerial Voyages" were undertaken.

It sometimes happens that books or pamphlets

Eden Bower

It was Lilith the wife of Adam:

(Eden Bower's in Eden.)

*Not a drop of her blood was human,
But she was made like a sweet woman.*

Lilith stood in the east of Eden;

(And it's O the Day & the hour!)

*She was the first that there was driven;
With her was hell and with her was Heaven.*

PART OF THE FAIR COPY OF ROSSITTI'S "EDEN BOWER"

which originally sold in large numbers at a cheap price, are extremely difficult to obtain within a comparatively few years of publication, while every copy of a limited edition can be traced. The reason for this apparent anomaly is the waste-paper basket—ever a useful receptacle for publications which cost their owners a trivial sum—while a volume which was purchased at a price of several shillings is not lightly thrown away by the most ardent believer in the clearing out of lumber. This is exactly what has happened in the case of the two or three works by Scott issued as Chap Books. Mr. Slater has a number of these abridged editions, including *The Heart of Midlothian* and *Ivanhoe*. Some of the coloured frontispieces are folded, and all are without date, though bearing the imprint of J. Bailey, 116, Chancery Lane, 6d.

The wares of the chap-men who retailed "stories with a moral" throughout the country to those unable to afford more expensive productions are usually abominably printed. One must not forget that there were no perfecting presses in those days, and there was a very good reason for the use of type more or less battered. Indeed, one may say that as a general rule the worse the type the more valuable the find from the collector's point of view, because some of it was used by Caxton himself. A printer with pride and a goodly sum in his cash-box would dispose of a fount when it showed signs of wear to a

colleague in the same trade who was not quite so well off financially, and he in his turn would sell it, a little more worn and a little more battered, to a third-rate man, and so on. The woodcuts are fearfully and wonderfully made, and just as the sculptured head of a British admiral may be seen on the marble body of Louis XIV. in a Yarmouth church, so alleged portraits of Sir Richard Whittington and similar favourites figure as entirely different folk in other books. Some of Bewick's woodcuts, it will be remembered, were purchased at second-hand by James Catnach, of the Seven Dials Press, who surely eclipsed all records of modern halfpenny newspapers when he sold 2,500,000 copies of a ballad concerning the notorious Rush.

Like fashions, book-collecting has its phases, and the quaint little children's books issued by the Banbury and Aldermanbury Presses and the like now find an honoured place on shelves which would not have deigned to afford them house-room a few years ago. Originally issued at one penny each, they are continually increasing in value. I have just been handling many fine examples of this juvenile literature, with their miniature pages and curious woodcuts, once the treasures of the inhabitants of the nursery.

Not long since you could buy copies of early Victorian annuals in their beautiful silk binding for eighteenpence or a florin, although originally published at a guinea. Copies are now scarce, for the all-sufficient

reason that the gran-
them for his own on
account of the exquisite
steel engravings which
the volumes contained.
Every picture is a real
gem of art, and will bear
the closest inspection

glass. In the scheme
of things I suppose the
devotee of extra-illustra-
tion has a place: but I
have yet to meet a real
lover of books who did
not dismiss the matter
with a shrug of the
shoulders and a sigh, or
a blunt epithet and a
vindictive stare. Prob-
ably thousands of valu-
able volumes have found
their way to the limbo
of the rubbish-heap
because their purchasers
had no further use for
them after extracting
the pictures which re-
present the *alpha* and

The erstwhile rector of
Shiplake-on-Thames, the supposititious father of the
craze, has much to answer for.

POEMS

&c.

Written by
Sir JOHN SUCKLING

Printed by *John C. G. G.*

The Lyrick Poems were for in
Mufick by Mr. Henry Lane, Clerk,
of the Kings Chapel, and
His Majesties Private Chaplain.



LONDON,

Printed by *Ruth Raworth* for *Humphrey Moseley*, and
are to be sold at his shop at the Sign of the
Princes Arms in *S. Pauls Church-yard*.

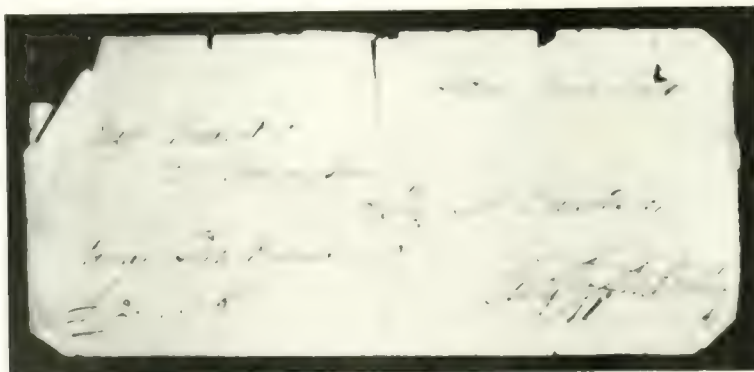
TITLE-PAGE OF SUCKLING'S "POEMS" FIRST EDITION

Deface their ill-plann'd statue— Can I then
Uncertain vanities? No: be it your care
To increase in knowledge. Lights there for my study!

(Londini: Gulielmus
Pickering, 57, Chancery
Lane, MDCCCXXIV.),
which is near a com-
plete set of the justly
celebrated "Pickering
Diamonds," once so
popular.

Out of the past the
words of old John
Fletcher, whose bones
have rested for nearly
three hundred years in
the cathedral church of
St. Saviour, Southwark,
speak to us with
irresistible appeal:

where hourly I
and philosophers.
And sometimes for variety,
I
sels:
Calling their victories, it
unjustly got,



Engravings

Jean and Pierre Condé

By Dr. G. C. Williamson

VERY little information respecting these two engravers is given in the ordinary books of reference, and the most important notice of Jean Condé is that bearing the initials of Mr. Lionel Cust, contained in the *Dictionary of National Biography*. In it, however, he mentions that there is no doubt in his mind that Pierre Condé was the son of Jean, and this statement some new information which has recently come into our hands enables us to correct. A short time ago we purchased a volume of manuscript from a member of the Condé family, which gives some few detached facts concerning the two brothers—for brothers they were, and not father and son—and it seems well that this information, slight though it is, should be recorded. The notebook is chiefly concerned with the work of Pierre Condé, who was administrator of the estate of his brother.

It gives us the date of Jean Condé's decease as July, 1794, and incidentally we learn that his mother, Louise, was living at the time of his decease, also his sister, Louise, and two brothers, Mathieu and Pierre, the latter being the administrator. The account sets forth that Jean left money in hand to the amount of £52 10s., that the valuation of his household furniture, engraved plates, drawings, prints,

and tools amounted to £162, and that about £80 was due to him on various accounts, principally in the form of small balances remaining unpaid. Amongst the persons who owed him money we find the names of Messrs. Colnaghi, Messrs. Dickinson, Mr. Macklin, Mr. Harding, Mr. Thompkins, and Madame Bovi, all well-known names in connection with the engraver's art. On the other hand, the debts due by the late Mr. Condé amounted to £93, and included accounts for his lodgings at Richmond, and bills due to Mr. Layton, printer in colours; Mr. Wilson "for making a border round the plate of Her

Royal Highness the Princess of Wales"; Mr. Adam for retouching some prints, as well as various small printers' bills. The fee for making the inventory of the goods and effects was only 15s.; the cost of taking the administration at Doctors' Commons, £16 11s. 5d.; the undertaker's account, £6 8s. 6d., and the expenses for accommodating a few friends who went to the funeral, £2 5s. To the total was added an account which Mr. Condé had paid to the wrong person, and which had to be repaid by the estate, bringing up the contra side of the account to £112 2s. 4d., and leaving a balance for division of £177 0s. 7d., which was equally divided between the four



J. CONDÉ THE ENGRAVER
ORIGINAL MINIATURE BY RICHARD COSWAY R.A.

been a further statement with regard to some property in France, which apparently took a long time to wind up, as the accounts, brief as they are, extend from 1795 to 1821. About £160 seems eventually to have been received and divided between the surviving relatives. Another account has reference to money which is declared to be irrecoverable, principally with regard to certain bills given to Condé by various persons, including

Lay and Harris, a bookseller named Allen, and two other persons. There

to the estate from Messrs. Colnaghi, but that is apparently balanced by the prints which they had from the engraver. The attorney was named Ward,

Square, and in his hands were all the papers. The property abroad appears to have consisted of a

mother, and the artist and his brother were entitled to a third of the reversion of the land, and to a third of the value of it when sold. There was also an *atelier* in Paris, and the contents of it had

of the relatives, together with two silver medals which had been given by rather pathetic note with regard to the valuation, as follows: "It will be proper to recollect that, not plates not the greater number of impressions before 1803, the value was considerably under the valuation expressed by the inventory, and I find that when an inventory is made it is generally valued with propriety

their value, knowing well that when put to sale by

Condé had held over the bulk of his brother's plates

and prints and from time to time had endeavoured to dispose of them privately, but without success, and that when they came to be sold by auction they realised a comparatively small sum.

The same volume contains a few notes made by Pierre Condé respecting his own affairs. He says that his sister Louise resides with the Communauté des Dames St. Thomas, Rue de Sève, No. 102, in Paris, and that she possesses the address of his brother

Mathieu. He expresses the wish that after his own decease Mr. Knock, of Jeffreys Street, Camden Town, to whom in September, 1835, he sold his gold watch for £7, should accept any special prints engraved by his late brother, J. Condé, and choose out of his portfolio, "as a small testimony," he adds, "of my gratitude of his kindness and friendship to my father and brother and myself." He appears at that time to have been residing at 20, Jeffreys Street, Camden Terrace, Camden Town, and on the 10th February, 1840, he writes in the note-book the following statement: "I had cut out of this book the copy of my will intended to be delivered to Mr. Charles Dumarque, of Albemarle Street, as

my executor, but by a new law it must be two executors wanted: therefore have put it in the hands of Mr. Knock to put it right." To this he adds on the 1st March in the same year the following sentence: "Now having done it to our satisfaction, have left it at Mr. Knock's."

Besides the accounts, there are copies of various letters written in French, relating to the estate in France, and others making appointments with different sitters or applying to them for immediate payment of a debt. A few of them are of interest. He writes to Lady Athlone on the 30th April, 1804, that by the desire of Lord Athlone he sends her thirty-two proof prints of the plate of Her Royal Highness the Princess of Orange, which he has packed in a round

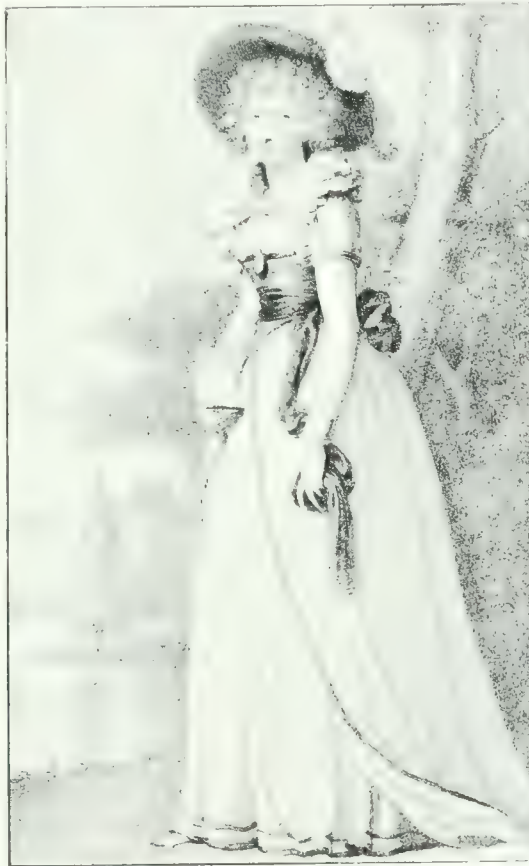


tin box that they may be forwarded abroad. In 1808 he addresses Lady Holland with regard to the portraits of the Hon. Henry Fox and his sisters, and in June of the following year sends in the portraits. In this particular case he seems to have been much disappointed at not obtaining a final sitting from Mr. Henry Fox, and states in the letter that, although quite satisfied with his portrait, he was not pleased with the brother's likeness, but attributed his failure "to the most unworthy conduct on his part by which it was impossible to prevail upon him to sit still for two moments together." He says that, contrary to his usual custom, he went out eight or nine times to Holland House to draw the portraits, and that on one occasion Mr. Henry Fox "dared to rub out with his hand the portrait of his sister which was nearly finished." He is sure that Lady Holland was not aware of the trouble to which he had been put, and he has been told that she declined to notice what he calls the baseness of his sitter, and his refusal to give him the final sitting, which would enable him to obtain "a correct resemblance to the original." He says he has sacrificed time and trouble, but is not satisfied with the result. The letter is addressed from 75, Great Portland Street, where Pierre Condé was at that time residing.

There is a very graceful letter to an unknown person, apparently a Mr. P. W., who seems to have sent Condé four guineas which he did not expect to receive. Condé says, "I was doubting whether to accept it or not, as I have had pleasure in thinking I was doing the drawing in question as an act of friendship; being willing, however, to give an evidence of my readiness to continue under obligation to you, I retain the money, the more willingly as the manner in which I am indulged with it convinces me that I may still assure myself of your confidence and friendship."

The majority of the letters are, however, applications

for payment of debts, and are addressed to persons whose identity is veiled by the use of initials only: while the only person whose name is given in full is that of Lady Petre, who, on November 1st, 1820, owed Pierre Condé £30 16s. 6d., which, it is evident, was not paid by the following month, as early in December the artist made a further application for payment. One letter relates to a miniature done for a Mr. and Mrs. P., and is somewhat forcible in



HON. MRS. J. DOUVRIE
BY J. CONDÉ, 1788
STIPPLE ENGRAVING
AFTER COSWAY

its expression. The artist sends in the miniature of the husband and wife "painted together," and states that he will only wait a week for the payment of the account, after which time he must put the matter into other hands. If the account is paid at once he will finish the miniature of Mr. P., which he had previously forwarded incomplete, and he adds: "It is with great reluctance Mr. Condé is induced to address Mr. P. in the style of his present letter, but he has been so repeatedly trifled with by Mr. P. that he now declines taking any further sittings from Mrs. P., and is happy that he is living in a country that, in a legal point of view, knows better how to appreciate the value of an artist's time than he is sorry to discover is the case with

Mr. P." This is the final application in a series of letters addressed to this unknown Mr. P., in which each application gets a little stronger than the previous one. The artist would appear to have been a somewhat touchy person, as in another letter to a Mr. Whitford—probably to Caleb Whitefoord, whose portrait he engraved—he says that he has been fastidiously treated, and has met with rebuffs so unpleasant that his natural feeling might have urged him to precipitate mention of what passed between him and his sitter to every individual he met with. He then goes on to state that he does not wish to make reprisals, and will gladly commit to oblivion all that has passed, if Mr. Whitford will pay for the prints that he took away from Mr. Condé's apartments without any

solicitation on the artist's part. The patron appears to have promised "a least an adequate, compensation for them"; but, after eight applications, to have paid nothing whatever.

Another letter from Mr. H. M. is full of indignant surprise at the sitter having reduced the artist's charge to five guineas. He states that he quoted the price of the work, that he was always treated with politeness, except on the occasion of his last call, and that he is quite unable to accept the reduction, as it would involve his taking very much less than his usual fee.

He says that he is quite sure that he can establish his claim to the utmost, and that he only intends to wait two or three days for the payment of the account. There are various letters to Mr. Thompkins, who had evidently instructed him several times, but from whom it was difficult to obtain payment. He

Denison, and in one of his applications he states that his confidence manifested towards Mr. Thompkins "founded on those principles of honourable understanding which I have never supposed would not exist among artists, and which I cannot allow myself yet," he adds, "to think you have lost sight of." There is an application to the Comte d'Astrague for payment of an account, and another to the Marchioness of Downshire, the latter lady appearing

It is also clear from notes in the book that Pierre-Condé painted portraits of Lady Bentinck and



Lady Athlone, all these portraits being executed in 1812 and during the months of September and October. Beyond these letters and accounts the volume contains long statements as to perspective and anatomical drawing, and a copy made of a series of chapters on proportion, extracted from a French work on the subject. There are also a great many sketches, some of which are exceedingly clever. The majority are in pencil; but some few are tinted, and several of them are clearly the work of the elder brother, Jean Condé, as they are the original

drawings for well-known engravings by that artist; and in some cases clever first studies, for portraits afterwards completed and engraved.

The two brothers are chiefly known by reason of the delightful engravings they made after the works of Cosway; but these were not their only engravings, as a little careful research has proved that the elder brother, Jean, was responsible for a number of skilful portraits—mainly of actors—after the works of other artists, executed in stipple in dainty fashion, or in etching. It may perhaps be well, for the convenience of collectors, to append a list of the chief engraved works of the two artists. First, those of Jean Condé. There are the following engravings by him after drawings and miniatures by Cosway:—

1. *Portrait of a Man*, after Cosway, 1791, by J. Condé, engraved by J. H. Smith, 1791.
2. *Portrait of a Man*, after Cosway, 1791, by J. Condé, engraved by J. H. Smith, 1791.
3. *Portrait of a Man*, after Cosway, 1791, by J. Condé, engraved by J. H. Smith, 1791.
4. *Portrait of a Man*, after Cosway, 1791, by J. Condé, engraved by J. H. Smith, 1791.

Jean and Pierre Condé

Whiteford, 1800: Andromache and Ascanius, 1789: Polindo and Albarosa, 1786: Docet Amor, 1791: Leda, 1792: Minerva directing the arrows of Cupid, 1795 (see plate); The Duchess of York: Capt. Bligh: Sir Henry Moore; Henry Jennings; Mrs. Compton; Queen Margaret of Anjou with her son stripped of her regalia by robbers, 1795; The interview between Edward IV. and Lady Elizabeth Grey, 1795; A ticket for Signor Marchesi's Night, 1790.

There are also portraits of:—

James Northcote, R.A.: Marie Antoinette; Mrs. Brooks; Miss Crouch; Mrs. Bland; General Du Mourier; Miss Farren; Mrs. Robinson; Mrs. Martyr; Mr. Kelly; Mr. Johnstone; Mrs. Jordan; Thomas Holcroft; Joseph Munden; Thomas Day; Thomas Banks, sculptor, 1791; Mr. John Palmer; Mr. Holman; Miss Decamps; Mrs. Bannister; Mr. Parson; Mrs. Siddons; Mrs. Storace; Captain Wathen; Mademoiselle Hilligsberg; Prince Hoare; Admiral Lord Graves; John Boydell, Lord Mayor; Captain Bligh;



LADY MANNERS

BY J. CONDÉ, 1793, AFTER COSWAY

William Pitt; James Brindley; Sir Henry Vane; Sir Thomas Parr; Warren Hastings, after a bust by Banks; Mr. Bannister, junior, after De Wilde; Mr. Lewis, after De Wilde; John Quick, after De Wilde; Sir Joshua Reynolds, after himself; Lady Hamilton, after Romney; Baron de Wenzel, oculist, 1789; Lord Thurlow; Edward Wortley Montagu; "La Chevalière" d'Eon, 1791; Thomas Macklin, after Opie; M. Mosnier, 1793; Rubens; Voltaire; J. Ankarsstrom, the regicide, 1792; Miss Rose Didelot in "Calypso," after Henart; Mrs. Dickson; Josiah Wedgwood; Mrs. Udney; Mr. A. Murphy.

Some fancy pictures:—

A child on a rocking-horse, called "The First Hobby-Horse," 1792; Two children called "Going Alone" and "First Steps"; An engraving called "Proprio Marti Tuta," 1791, which was issued in connection with an entertainment given in favour of the Chevalier d'Eon; also one called "Apollo," and two representing monuments erected by T. Banks, R.A.



THE PRINCE OF WALES (AFTERWARDS GEORGE IV.)
BY J. CONDÉ, AFTER COSWAY



SIR JOSHUA REYNOLDS, P.R.A.
BY J. CONDÉ, AFTER HIMSELF

there are por-

Charles Grant, Ar-

Charles Grant, Ar-



Engraving of a woman in classical attire, possibly a Greek or Roman goddess, seated and holding a large, ornate vase. She is wearing a helmet-like headpiece with a plume.

it contains the chief engravings of the two brothers. The publishers of the prints were Bell, Sewell, Colnaghi, Fores, Lay, and Boydell.

The publishers of the prints were Bell, Sewell, Colnaghi, Fores, Lay, and Boydell.

quite close to the artist. The men were intimate friends, and the prints in the collection in question were presented by the engraver himself to "his friend and doctor" as an expression of his regard for him. From the possession of Mr. Rawles, it appears that *Pierre-Andre* lived at 75, Great Portland Street. In 1818 he removed to 10, H. Street, Marylebone. In 1821 he moved to 10, Charles Street, Middlesex Hos- pital, and ten years afterwards to 3, D. Street,

Street, Camden Town, next door to Francis Engleheart, the engraver, who lived at No. 2 in the same street. In 1840 he removed to 20, Jeffreys Street, and was then within a door or two of his medical man. It was at this address that he died.

There is no evidence whatever that either of the Condés were married; in fact, the evidence is distinctly opposed to such a statement, but in the possession of the author is a charming little sketch of a boy, which he himself removed from *Pierre-Andre*'s sketch-book, and which has scribbled at the back of it the words "My little boy." It is not certain that the handwriting is that of *Pierre-Andre*, although it bears a very strong resemblance to it, and is usually accepted as being the artist's own work; but even if that be so, it need not follow that the child was the actual son of the painter, as



MRS. PAGE AND MRS. FORD READING FALSTAFF'S LOVE LETTERS
BY REV. M. W. PETERS



JOHN EARL OF CLONMELL
BY P. CONDÉ, AFTER R. COSWAY



THE MARQUIS OF DOWNSHIRE AND LORD ARTHUR HILL
ENGRAVING BY P. CONDÉ AFTER A LOST ORIGINAL BY COSWAY

he may have been some charming little boy near by, of whom Condé was very fond. We happen to know that Pierre Condé was exceedingly fond of

children, and very kind to them, and it is probable that in this fact we have an explanation of the memorandum at the back of the sketch.



DR. J. B. DE MAINAUDUC
THE ORIGINAL MINIATURE FROM WHICH P. CONDÉ MADE HIS ENGRAVING

NOTES & QUERIES

Please to write the answers of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.

UNIDENTIFIED PORTRAIT

DEAR SIR,—I have some half-dozen pictures of portraits, which I shall be much obliged if you could reproduce in *THE CONNOISSEUR*, with a view to their identification by any of your readers. I may add, it has been suggested that the lady is Miss Gainsborough, either by her father or Dupont. Thanking you in anticipation,

I am, yours faithfully, ALFRED DARBY.

THE CENTAUR

DEAR SIR,—I would be greatly obliged if you could

Rubens's picture,

The Centaur

by Sir Peter Paul Rubens

is a picture of a

centaur, a creature

half man and half

horse. The

painting is de-

scribed as follows

Logue Raisonné:

"A centaur

standing in

the verdant groves

of Arcadia, etc.

He is holding

the bow in his

right hand, and

the arrow in his

left hand, and

which are fondly

embraced by

the arms of a

centaur, etc.

by 2 ft. 4 in.

truly, C. L.



engaged on an illustrated work dealing with the "incomparable Samuel Cooper" (acknowledged to be the greatest English miniature painter), his brother Alexander, and uncle John Hoskins, etc., I should be greatly obliged if owners of originals by these artists would very kindly favour me with particulars of authenticated examples in their possession, or known to them, with a view to the same being included in my lists. A full description, with the provenance of the miniature, and, where practicable, a sight of the original, would be especially esteemed by J. J. FOSTER, Author of *Miniature Painters: British and Foreign, The*

Secret in Art

THE PROPOSAL

BY HARLOW.

SIR,—I have only to-day had my attention called to the letter of Mr. J. W. Butterfield, re the picture by Harlow called *The Proposal*. The original picture was painted (with its pendant *Congratulation*) for my grandfather, the first Earl of Pembroke, and both hang here still. If you could compare it with the Tabley original, or even with the engraving taken from that, you would see the difference of the faces are all different, and different in the Butterfield one

shown in *THE CONNOISSEUR* to the original here. The three faces were painted from one model, who was the daughter of a coachbuilder at Bath at the time. The size of canvas of *The Proposal* is 3 ft. high and 2 ft. 4 in. wide, and I observe that Mr. Butterfield's canvas is only 17½ in. by 13½ in. The picture was also engraved by H. Meyer.

Yours truly,
ELEANOR
LEIGHTON
WARREN.

MEDALLION, BY
HACKWOOD.

DEAR SIR,—I was much interested to find in the current issue of *THE CONNOISSEUR* the reproduced photograph of a black basalt medallion by W. Hackwood, as I have in my possession one which is practically the same. The measurements, the face and figure, and the signature, "W. Hackwood, 1779," at the base of the arm, are identical, but in mine the trowel is absent, and on the back of the medallion is written (in the soft paste) "Mr. Byrne, Bricklayer, Etruria," and "WEDGWOOD," 1779 (impressed). It has been in our possession some years, and has been accounted an interesting and very rare piece of Wedgwood by more than one authority. It would appear that the one you illustrate is not "the only one extant," as is claimed.

Yours faithfully, L. C.

UNIDENTIFIED DUTCH PICTURE.

DEAR SIR,—I am writing to inform you I have a mezzotint engraving of the Unidentified Dutch Picture appearing in the current number of *THE CONNOISSEUR*.

It has the following on :—
"The Humourist, or Piping Girl. J. Molenaar, pinx. Philip Corbut, fecit." I trust this little information



UNIDENTIFIED PORTRAIT

may be of some use.

Yours sincerely,
ARTHUR M.
HOPPETT.

UNIDENTIFIED
DUTCH PICTURE.

DEAR SIR,—In reference to the questions of your correspondent J. de W. I have an old mezzotint of the same subject, the picture portion being rectangular and not oval as your reproduction—in your June number, p. 114—the title engraved as follows :—

"J. MOLENAAR
Pinxt. J. S. Mc-
ARDELL Fecit.
1758.

"Sold at the
Golden Head in
Covent Garden."

Yours faithfully,
F. G. FALKNER.

UNIDENTIFIED DUTCH PICTURE.

DEAR SIR,—With regard to the above, about which a correspondent enquires in the June number. We have a fine old mezzotint engraving of it. It is called *The Humourist, or Piping Girl*, and the painter is J. Molenaar. I do not know where the original painting is, but believe it to be in one of the foreign galleries. Our engraving is further lettered: "Printed for John Bowles at No. 13 in Cornhill, London."

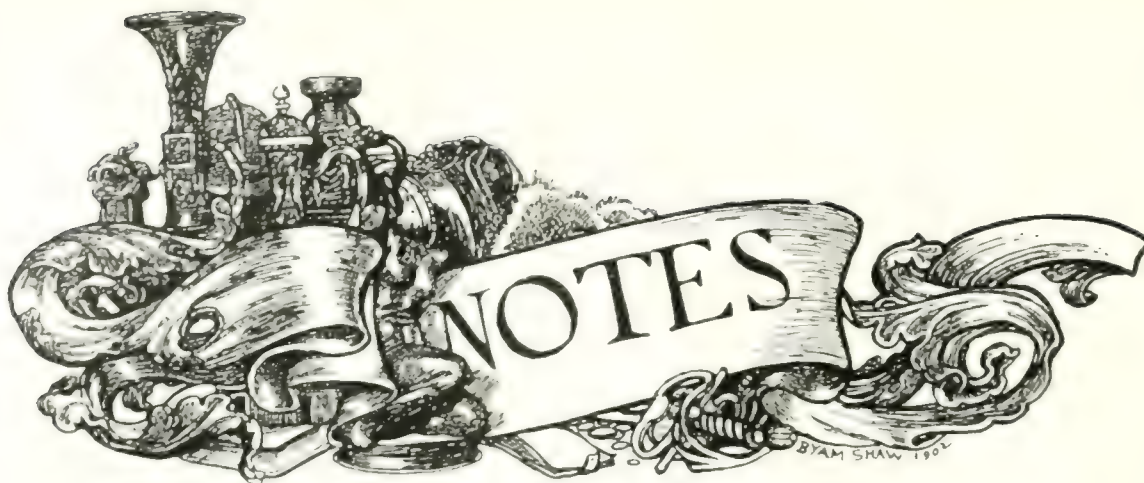
Hoping these particulars may be of some use,

I am, yours faithfully, ELLEN E. WEBSTER.

UNIDENTIFIED DUTCH PICTURE.

SIR,—Referring to the letter in your June number signed J. de W. I have a mezzotint engraving of the girl you illustrate by McArdell after J. Molenaar.

Alfred Whitman, of the Print Room, B. M., in his book on McArdell, catalogues it: "No. 230, *A Happy Peasant Girl*. Painter: Jan Molenaar." Your correspondent can see my print if he wishes.
—ALFRED DAVIS.



This fine specimen of an old English tankard has been an heirloom in the same family for nearly two hundred years. It is four-and-a-half

Eighteenth-
Century
Silver
Tankard

inches high, four inches across base, three-and-a-quarter inches across the top, and possesses a whistle at the base of the handle. This *whistle* was a great feature of the period, and is supposed to have been used by festive Cavaliers to demand more beer. The tankard was originally quite plain, but an immediate descendant of the first owner had the Georgian repoussé ornament (first half of the

his sire, "James Hargreaves, Halifax, Yorkshire, 1725-6, a

The crest, a stag's head, must have been inscribed at the same time, as it is contained within the repoussé shield. At the top of the handle his own initials and those of his wife were then indented, "F" and four marks, a date letter k in a cartouche, 1725-6, a leopard's head, a very curious device, with two eyes half obliterated, and a fourth impression which, however, is so erased that it cannot be deciphered even by the help of a most powerful magnifying glass. There are no traces of this tankard ever having had a lid like so many others of that period.



This clock is a specimen of old Dutch art of the eighteenth century, and was presented by H.M. the Queen of the Netherlands to President Fallières, during Her Majesty's recent visit to Paris. The clock shows not only the time, but also the phases of the moon, the day, the month, and the date. It has a beautiful carillon which plays an old Dutch song every hour and half-hour. This clock was bought by H.M. the Queen from the watch-maker, J.A. M. Mulder, at The Hague.

COLLECTORS of old English glass, and especially of the wine glasses engraved and inscribed with Jacobite emblems and mottoes, and others who cherish the Jacobite tradition, will be interested to hear of the bringing to light of another Jacobite "Virgilian" motto, unrecorded by the late Albert Hartshorne, F.S.A. His great book on *Old English Glasses* was published in 1897, and subsequent writers on the subject have added little or nothing to the "learning" on Jacobite glasses contained in that work. It therefore seems worth while, from time to time, to put on record the discovery of Jacobite mottoes which were unknown to Mr. Hartshorne, as may be instanced by a short article in *THE CONNOISSEUR* (May, 1908), describing the series of glasses belonging to Sir H. Paston Bedingfield, discovered at Oxburgh, including a fine portrait glass with a previously unknown verse inscribed upon it.

The Virgilian mottoes recorded by Mr. Hartshorne are the following:—

(1) "Audentior ibo," taken from
"audentior ibo

"In casus omnes."

Virg. Aen. IX., 291, 2,

or perhaps adapted from—

"Tu ne cede malis, sed contra audentior ito

Qua tua te fortuna sinet."—*Virg. Aen. VI.*, 95, 6.



CLOCK PRESENTED TO THE
FRENCH PRESIDENT

(2) "Turno tempus erit," taken from
"Turno tempus erit, magno quam
optaverit estum
Intactum Pallanta, et quum spolia
ista desque
Odent."—*Virg. Aen. V.*, 503, 377.

The motto recently discovered is
"Hic vir hic est," which forms part
of the well-known passage in the
Sixth Aeneid, where the shade of
Anchises in Elysium is unfolding
to Aeneas the future history of
Rome, reaching its greatest glory in
Augustus and the Golden Age:—

"Hic vir, hic est, tibi quam
promitti saepius andis,
Augustus Caesar, Divi genus
aurea condet

Saecula qui rursus Latio . . ."

Virg. Aen. VI., 792 sqq.

In the days when classical quotation was a polite art, this motto (like "Turno tempus erit") possessed in mental connexion with its context a very special significance for those who used the glasses on which it was inscribed.

In a letter dated 14th February, 1905, to the present writer, Mr. Hartshorne wrote: "I greatly want all the Virgilian mottoed examples and a portrait glass. But the former are so very scarce." Since that date a good many genuine portrait glasses inscribed with the motto "Audentior ibo" have come to light, but glasses inscribed "Turno tempus erit" remain great rarities, and Mr. Hartshorne would undoubtedly have appreciated "Hic vir hic est."

This motto is inscribed on a fine old glass (recently sold at Sotheby's), which in many respects resembles the Oxburgh portrait glass. It is of good metal, having a straight-sided bowl and air-spiral stem, and is the same shape though not quite so tall as the Oxburgh glass, with which it shares a striking peculiarity un-

usual in this type of glass, viz., the penetration of the air spiral threads into the base of the bowl. This peculiarity makes it impossible that the bowl and stem

glasses into a class "sui generis,"

and none other of this character has come under the present writer's observation in the course of more

close study of the subject.

The engraving is fine and possesses the mellow surface which distinguishes genuine eighteenth-

modern forgery. Its details, moreover, resemble, without being an exact copy of, those of the Oxburgh glass, in both cases a full-face portrait of Prince Charles Edward, in tartan, etc., but without a bonnet,

a natural rose and on the other by a thistle. The motto "Hic Vir Hic Est" is inscribed, as the motto "Turno tempus erit" also is in all known examples, in the italic character.

The various features described above combine to make the authenticity of this glass unquestionable, and, apart from the quality and character of the glass and engraving, it is fairly certain that the modern faker would not have had the requisite knowledge or inspiration to inscribe a glass with a Virgilian motto not hitherto associated with the Jacobite culte.

SINCE writing my notes upon leather bottles, which

LEATHER BOTTLE

1812, I have purchased another article made of leather. From the illustration, its shape and

inches at the lip, and 4 inches across

what purpose it



LEATHER BOTTLE



LEATHER BOTTLE

Perhaps some reader can kindly enlighten me.

MABERLY PHILLIPS, F.S.A.

To those who only know that rare painter, Jan Vermeer of Delft, by his works con-

Our Plates tained in English collections, he ranks

wholly as a genre artist—the greatest perhaps of his country and period: yet his masterpiece—the picture which to a great extent established his posthumous reputation—is a landscape. This is the famous *View of Delft from the Rotterdam Canal*, in the Hague Museum. The picture is one of the artist's largest canvases, measuring 39 in. by 46½ in.: it bears his monogram on the boat to the left, but, like all his works—with one exception—is undated. It was sold with a score of Vermeer's other pictures over twenty years after his death

at Amsterdam in 1696, when it brought 200 florins, and in 1822 was bought by the Dutch government for 2,900 florins. Until the second half of the nineteenth century Vermeer was practically forgotten and the majority of his pictures assigned to other artists. His memory was rescued from oblivion by the efforts of Thoré, the French critic, who, attracted by the fine qualities of the *View of Delft*, began a systematic research for the artist's other examples, and in 1866 published a list of his works, which, though far from accurate, served to re-establish Vermeer's

reputation. The *View of Delft* is described by Émile Michel as attracting

ness, its strength and its modernity, features which no other picture in this school possesses

Its colour-scheme is intensely strong: its full vibrating tones, which, separately, would seem excessively daring,

blend with each other and mingle in a harmony that is both brilliant and delicate. It is a veritable feast for the eye of an artist, and each time one sees it, is a new wonder.

Raeburn in his pictures of child-life is rarely seen at his best, and in this phase of his art he is generally inferior to his great English predecessors, Reynolds and Gainsborough. In his rendering of a *Boy with Rabbit*, however, he rises to their level, and neither the *Miss Penelope Boothby* of the one nor *The Cottage Girl* of the other is more replete with fascination and charm. The picture is a portrait of a step-grandson of the artist—a boy who was deaf and dumb—and was Raeburn's contribution to the Diploma Gallery of the Royal Academy, where it now hangs. Curiously enough, the picture was only sent as an afterthought, for Raeburn, on his election as an Academician in 1815, offered the fine portrait of himself now in the Scottish National Gallery, a work which, according to the rule of the Academy that no artist should send his own portrait as a diploma picture, could not be accepted. It was not until 1821 that Raeburn sent the second work, and, magnificent as is the Scottish National Gallery picture, one would hesitate to say that the Academy lost by the exchange. The collection of Mr. H. C. Frick, which is now housed at his recently completed residence, Eagle Rock, Prides Crossing, Massachusetts, is already one of the most important in the world, it being distinguished less by the number of pictures it contains than by the fact that every one is a masterpiece by the artist represented. It will shortly be described at length in *THE CONNOISSEUR*, but in the meanwhile we reproduce two of the more beautiful of the pictures belonging to it. These are the well-known *Portrait of the Marchesa Giovanna Cattaneo*, by Van Dyck, formerly belonging to the Cattaneo family at Genoa, and the charming *Portrait of Henrietta Countess of Warwick and her*

two children, by Romney. The latter was painted in 1787-88, and is from the collection at Warwick Castle. Practically all the best figure painters living in England towards the latter end of the eighteenth century were employed on the *Boydell Shakespeare*, a publication whose production cost such a colossal sum that it eventually ruined Alderman Boydell. The Rev. M. W. Peters was among the most successful and prolific of the contributors, being represented by no fewer than five subjects, one of which, an illustration to *The Merry Wives of Windsor*, showing "Mrs. Page and Mrs. Ford reading Falstaff's love letters," is reproduced in the present number. The original picture is one of the finest works of Peters, being painted when his style was fully matured, and is distinguished by a strength of colour and a certainty of handling which many of his earlier works lack. At Boydell's sale in 1805 it sold for £24 3s., an amount which affords no criterion of its present value, for another work belonging to the series, Romney's well-known *Lady Hamilton as "Cassandra"*, only brought £10 10s. five years later.

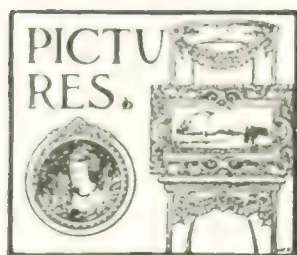
Books Received

- Tales on Old Jewellery and Furniture*, by A. Ivo Perival, 5s. net; *Caskets in Gold and Silver and Jewellery*, by Arthur Hayden, 5s. net; *The Fisher's Wife*, by Herbert, 1s. net; *Memories of John MacArthur*, by Thomas R. W. G. (London); *English Furniture of the Eighteenth Century*, Vol. III, by Herbert Cosenky, £1 11s. 6d. net. (Routledge and Sons.) *Raeburn's in the Pyrene and Alpine Districts*, by L. Hamilton Jackson, R.B.A., 2s. 1s. net. (John Murray.) *Greek and Roman Pottery*, by Dr. Anton Heilmann, 4s. 19s. (Heinemann.) *Randolph Caldecott's Sketches*, by Henry Blakelock. (Samuel Low, Marston & Co.) *The Social Guide*, 1912, 2s. 6d. (A. & C. Black.)





The following is a list of the pictures and drawings sold by Messrs. Christie on June 21st.



Messrs. Christie on June 21st sold several items which realised unexpectedly high prices. *A Twelfth Century Madonna*, by J. M. Steen, signed and dated 1662, 51 in. by 63½ in., realised £1,152 5s.

This is probably the largest of the many works by this artist dealing with this theme, and though not so far appearing in the catalogue of Dr. Hofstede de Groot, has been accepted by him as genuine. Among other works by foreign masters were

A Landscape, by J. M. Steen, signed and dated 1653, 53½ in. by 66½ in., £262 10s.; *A triptych*, with *The Adoration of the Magi* in the centre,

mounted as a screen, on panel—centre panel, 61 in. by

169; 4, on panel, 24½ in. by 13½ in., £504; three works by

and *A River Scene, with figures and boats*, signed with initials and dated, on panel, 18½ in. by 25 in., £409 10s.; *A Country Mansion, with Cavaliers and figures*, by J. Van der Heyden, on panel, 13 in. by 15½ in., £472 10s.; *A Landscape, with figures and horses before an inn*, by J. Wynants, 30 in. by 50 in., £420; *An Old Man*, in red coat with grey sleeves and grey cap, by A. Van Ostade, on panel, 10½ in. by 8½ in., £682 10s.; *Portrait of a Lady*, Nuremberg School, on panel, 16 in. by 12½ in.,

W. Van Vliet, 27 in. by 22 in., £231.

and yellow sash, by Madame Vigée Le Brun, in an oval, 35 in. by 27½ in., which was exhibited in the Salon of 1788, and which was only exceeded by one British work—Sir Henry Raeburn's *Portrait of Mr. James Oglethorpe*, 29½ in. by 23½ in., which has hitherto escaped the notice of his many biographers; it fell to a bid of £2,152 10s. A second example of the artist, a *Portrait of George Cratesford, Esq.*, 28½ in. by 24½ in., brought £152 5s. Other British works included two portraits of a *Mr. Barwell*, both by F. Cotes, R.A., signed and dated 1764, and measuring 35 in. by 27 in., each sold for £651; two pictures by John Downman, R.A., *A Scene from "The Agreeable Surprise,"* containing portraits of Mr. Edwin and Mrs. Wells, 56½ in. by 73 in., exhibited at the Royal Academy, 1788, and *The Grape-House*, 56 in. by 72 in., exhibited 1809, brought respectively £357 and £241; the *Portrait of Sir William Lynch, K.C.B.*, by T. Gainsborough, R.A., an engraved work, oval, 29½ in. by 24½ in.,

white embroidered vest, by T. Hudson, 49 in. by 40 in., £168; *Portrait of a Lady*, in brown dress with slashed sleeves, by Sir P. Lely, 49 in. by 40 in., £283 10s.; and a *Portrait of Mrs. Matthew Perston (née Strang)*, by

in blue coat with white stock, by J. Russell, R.A., signed and dated 1780, 29 in. by 24½ in., realised £420; another of *A Youth*, in blue coat with white kerchief, by the same, 23½ in. by 17½ in., £105; and one by H. D. Hamilton, R.H.A.—an artist whose work is sometimes confused with that of his contemporary, W. Hamilton, R.A.—of *A Gentleman*, in yellow coat, white vest and buff breeches, 34½ in. by 24½ in., £99 15s.

The sale of pictures and drawings by the same firm held on June 21st was of a very miscellaneous nature, most schools being represented, and few represented by important examples. Among the items the property of J. Ruston, Esq., of Monks Manor, Lincoln, were the following: Drawings: *A River Scene*, by D. Cox, 10½ in. by 14½ in., £183 15s.; and *Rievaulx Abbey*, by Copley Fielding, 21 in. by 30½ in., £504—this brought £960 in the Bulckow sale in 1891. Pictures: *White*



MARCHESA GIOVANNA CATTANEO

BY VAN DYCK

IN THE COLLECTION OF THE NATIONAL GALLERY

Roses in a Glass, 12 in. by 12 in., £200 5s.; and *White Lilies*, 11½ in. by 10 in., £130, both by H. Fantin-Latour, 1873; *A Girl in White*, by Sir Luke Fildes, R.A., 1882, 28 in. by 17½ in., £168. Other items belonging to various owners included *Diana Vernon*, the engraved work by Sir J. E. Millais, R.A., 50 in. by 38 in., which brought £525, against £651 in the Gurney sale, 1903; *A Wood Scene*, by J. Stark, 11½ in. by 15½ in., exhibited at Burlington House, 1878, £105; *A Woody River Scene*, with figures on a road, by Ruysdael, 19½ in. by 26 in., £283 10s.; *A River Scene*, with a town and figures, moonrise, by Van der Neer, 33½ in. by 43 in., £388 10s.; *A Rocky Coast*, with a group of sailors watching the approach of two cutters, by G. Morland, 33 in. by 43 in., £304 10s., and *A Coast Scene*, with fishermen, soldiers, dogs, and boats, by the same, 27½ in. by 35½ in., £220. These last two works realised £283 10s. and £157 10s. respectively when sold in the collection of the Earl of Cork in 1905.

The collection of pictures and drawings belonging to G. N. Stevens, Esq., dispersed by Messrs. Christie on June 14th, was noteworthy for the superb examples of the Barbizon school it contained. Most of these were comparatively small in size, so that their quality is attested by the high prices they realised. The most important Corot was the *Souvenir d'Italie*, 26 in. by 18½ in., which it was confidently anticipated would reach five figures. This it failed to do, falling after a spirited competition to a bid of £8,820. Other works by the same artist included *Le Soir*, 17½ in. by 23½ in., £3,465; *The River*, 19 in. by 23½ in., £2,310; *In the Woods*, 14½ in. by 17½ in., £1,470; *Le Boîteux*, 23 in. by 17½ in., £1,260; *The Angler*, 12½ in. by 17½ in., £945; *The Avenue*, 28½ in. by 20½ in., £630; *Rouen*, 15½ in. by 27½ in., £357; *Nantes*, 10 in. by 16 in., £399; *The Vista*, 9 in. by 12½ in., £493 19s.; *Sunset*, on panel, 10½ in. by 15½ in., £325 10s.; *The Three Figures*, 10½ in. by 15½ in., £966; *The Gate*, 8½ in. by 14 in., £399; *The Mill*, on panel, 8 in. by 10½ in., £441; and *Fanchette: The Artist's Nurse*, £162 15s. *Le Grand Pardon*, on panel, 16 in. by 12 in., by Dagnan-Bouveret, brought £246 15s.; of three Daubigny's, *Les Lavieuses*, 1865, on panel, 9½ in. by 17½ in., realised £1,890; *The Apple Orchard*, 21½ in. by 37 in., £735; and *A French Village*, 14½ in. by 26½ in., £157. Six examples by Diaz were *The Forest*, on panel, 10 in. by 15½ in., £451 10s.; *The Winding Stream*, 9 in. by 12½ in., £315; *The Storm Breaking*, on panel, £714; *The Pool*, on panel, 9½ in. by 12½ in., £504; *The Bathers*, on panel, 8 in. by 10½ in., £157 10s.; and *A Forest Scene*, 13½ in. by 10½ in., £189. Other works included Ch. Jacque, *The Farmyard*, 12 in. by 16½ in., £252; Lhermitte, *The Anglers*, 25½ in. by 22 in., £1,470, and *The Wayfarer*, 20½ in. by 15½ in., £861; A. Mauve, *Returning from the Fields*, 6½ in. by 8½ in., £183 15s.; G. Michel, *The Windmill*, on panel, 22½ in. by 30½ in., £131; Millet, *Ædipus taken down from the Tree*, 52 in. by 29½ in., £2,415—this was the picture exhibited at the Salon, 1849, and must not be confounded with the smaller replica which sold in the Young sale for £441; Rousseau, *La Petite Vallée des Rouars*, on panel, 16 in. by

25 in., £304; and *The Barn on Plains*, on panel, 11½ in. by 21½ in., £787; C. Troyon, *The Flock*, 12½ in. by 15½ in., £1,417 10s.; *Going to Market*, on panel, 12 in. by 9½ in., £546; and *Oxen*, on panel, 14½ in. by 17½ in., £304; Zeim, *On the Lagoon, Venice*, on panel, 14½ in. by 20½ in., £210; and Bosboom, *Arnheim Cathedral*, 40 in. by 30½ in., £483. Drawings by foreign artists included J. Bosboom, *The Interior of a Church*, 15 in. by 11½ in., £162 15s.; Lhermitte, *The Vintage*, 20 in. by 28½ in., £420; *Les Lavieuses*, 20 in. by 15½ in., £378; and *Haytime*, 8½ in. by 11½ in., £162 15s.; and A. Mauve, *Winter*, 21 in. by 17 in., £378. In the English portion of the collection were the following:—Drawings: T. Collier, *Richmond Castle and the Vale of York*, 23 in. by 35 in., £220 10s.—this showed a decline from the £304 it brought in the Arbuthnot sale, 1882; and J. M. W. Turner, *A Swiss Mountain Scene*, 9½ in. by 13½ in., £115 10s., and *St. Goar on the Rhine*, 5½ in. by 7½ in., £157 10s. The pictures included G. Clausen, 1897, *The Old Barn*, 41½ in. by 33 in., £241 10s.; J. Constable, *Hampstead Heath*, 11½ in. by 13½ in., £210; J. S. Cotman, *The Meadow*, on panel, 12½ in. by 18½ in., £120 15s.; J. Crome, *A View of St. Martin's Gate, Norwich*, on panel, 19 in. by 14½ in., £735; J. Holland, 1845, *Santa Maria della Salute, Venice*, £283 10s.; G. Morland, *A Peasant and Pigs*, 17 in. by 23½ in., £399; and P. Nasmyth, 1829, *Yewes, near Turner's Hill, East Grinstead*, on panel, 7½ in. by 12½ in., £168. The latter work brought £241 in the Neild sale, 1879.

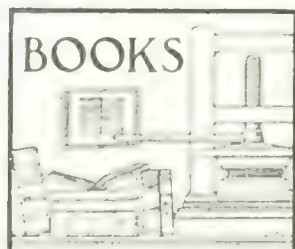
During the same afternoon there was also sold a number of works of the Barbizon school, described as the property of a gentleman. These included the following:—by E. Boudin, 1867, *The Jetty, Trouville*, 24½ in. by 36 in., £178 10s., and *On the Sands, Trouville*, 1870, £105; Corot, *Gathering Primroses*, 10½ in. by 18 in., £1,008, *Saintry*, 14 in. by 21½ in., which brought £892 10s. at the sale of Sir J. C. Day's collection, 1909, £966, and *A Flessels*, 15½ in. by 14½ in., £819; Courbet, *Pomegranates*, 17 in. by 22½ in., £357; Daubigny, *Château Gaillard*, on panel, 16½ in. by 28½ in., £336; Diaz, *Flowers*, oval, 17½ in. by 14½ in., £210; Dupre, *A Woody Landscape*, 13½ in. by 18 in., £756, against £546 in the Day sale; Fantin-Latour, *The Robing of Venus*, 8½ in. by 11½ in., £199 10s., and *Eastern Ladies*, 8½ in. by 10 in., £220 10s.; Ch. Jacque, *Morning: leaving the Stall*, 21 in. by 17½ in., £924, and *The Farm Yard*, on panel, 5½ in. by 8 in., £173; Van Marcke, *Milking Time*, 35 in. by 51½ in., £1,785, and *Normandy Pastures*, 16½ in. by 27 in., £504; A. T. J. Monticelli, *The Entry of Charles V. into Antwerp*, on panel, 15 in. by 24½ in., £294; and C. Troyon, *La Bergère*, on panel, 9 in. by 12½ in., £168.

On June 24th Messrs. Christie sold a number of pictures of racehorses, by J. F. Herring, sen., belonging to the Victoria Club, which realised high prices. These included the following:—*Don Juan, jockey up*, 1839, 26½ in. by 35 in., £441; *Industry, jockey up*, 1838, 27 in. by 35½ in., £336; *Charles XII., jockey up*, 1839, 27 in. by 35½ in., £367 10s.; *Attila, jockey up*, 27 in. by 35½ in., £325 10s.; *Faugh a Ballagh, in stable*, 1844, 27 in. by 35½ in., £294; *The Merry Monarch, in stable*, 1845,

29 in., £175 10s.; *Tarrare, jockey up*, 13½ in. by 18½ in., £105; and thirteen similar works on panels, 7½ in. by

Messrs. Puttick held a sale of pictures by old and modern masters on June 11th, which included a number of interesting works, which the extended demand on our space this month forbids individual mention.

the dispersal of the second portion of the Huth collection of printed books and



Sotheby's during the eight days June 5th to 7th and June 10th to 14th. It will be remembered that the first portion, which included those items catalogued under the

6d. The present portion, which continued the items up to the end of the letter D, brought £32,169 15s. 6d. These two amounts, together with the £14,849 12s. 6d. realised for the engravings and woodcuts, and £13,091 4s. 6d. for autograph letters, make a grand total for the Huth dispersals up to date of £108,922 14s. So many rare and valuable works were included in the sale that it is only possible to notice some of the more important, and those of our readers who wish to obtain particulars of the lesser desiderata must refer to SMALL PRICES. The first day, despite its total of £2,022 7s. 6d. for 1,405 lots, contained few items of exceptional interest. The references to several of Shakespeare's plays contained in that rare volume *Saint Marie Magdalens Conversion*, by J. C., partly accounted for the £115 it realised. The work, 4to, printed 1603-4 mor., ex., g.e., by F. Bedford, is of the utmost rarity, this copy, which once belonged to Corser, being the only one which has ever appeared in an auction room. Another

Description of the Barmudas, black and roman letter, sm. 4to, orig. ed., 1613 mor., g.e., which brought £70, for it was from this book Maione asserted that the poet

orig. vel., with the arms of Queen Elizabeth and her turned into English by John Florio, 1st ed., black letter, 4to, London, 1590, £235 mor., ex., g.e., by Pratt for

first edition of the first part of *Don Quixote*. The date of issue is set forth as 1606, though it was printed earlier, and suppressed by order of the Inquisition until certain offending passages had been excised. One of the tests of the first edition is the inclusion of a passage recounting how Don Quixote made a rosary out of pieces of his linen; another test is that it was issued with the privilege of Madrid only: the second edition, which is dated 1605—a year earlier—being issued with the privileges of Castille, Aragon and Portugal, an extension Cervantes was granted on account of the numerous piracies of his work. Mr. Huth's copy of the first edition of the first part was accompanied by a similar one of the second part, 1615. Both copies had belonged to Pellot, and his original *ex libris* were re-inserted when the volumes were uniformly rebound by Bedford, 4to (mor. ex., g.e.). They brought £1,460, a high price, but not excessive when it is reflected that there are only two or three copies known of the first edition in similar condition. A copy of the second edition, sm. 4to, Madrid, 1605, realised £155 mor., ex., g.e., by Bedford; Chamberlaine, *Jocabela, or*

Shakespeare sm. 8vo, 1640, brought £60 orig. cf., in mor. slip case. This edition contains items which are not included in the original one issued anonymously 1639; the present copy is believed to be the only complete one known. Among the works of George Chapman the following fetched the highest prices: *The Shadow of a Night*, 1st ed., sm. 4to, 1594, £62 cl. gt., g.e.; *The Blinde*

Travels of Peare, 1st ed., sm. 4to, 1609, £63 mod. rus.).

1491, and generally ascribed to Caxton, though several authorities give it to Wynken de Worde, a perfect copy with the exception of a portion of some lines in the last two leaves supplied in facsimile, brought £330 mor., g.e., by F. Bedford. Another Caxton relic was Christine

of chynayre, which was printed by him 1480, in black letter, sm. folio. The copy, which measured 10½ in. by 7½ in., and had been slightly repaired, brought £440. Of the Chaucers, a copy of that great rarity the first edition of *The Canterbury Tales*, black letter, long lines, 29 to a full page, large capitals printed in red, sm. folio, printed by W. Caxton about 1478, brought £605 mor., g.e., by 10½ in. by 7 in.; 16 of the 371 leaves had been supplied in facsimile, and a blank was missing, otherwise it was in good condition. Chaucer's *Works, Canterbury Tales, etc.*,

writings—black letter, double columns, 48 lines, woodcuts, etc., folio, brought £260 mor., g.e., by F. Bedford). The amount realised for the day was £6,224 8s., which was exceeded by that on the following day by a couple of hundred pounds, the total being greatly augmented

these was a richly illuminated 14th-century manuscript,

ornamental initial, etc. It was written in the monastery of St. Denis, 1374. Purchased by Mr. Huth for £300, it now brought £1,650. The other item to attain the dignity of an antique was *Cicero's Letters to Atticus and Friendship*, printed by Caxton in 1481, black letter. This fine copy of an excessively rare book, which was bought for Mr. Huth from the Halliwell sale in 1857 for £300, now fetched £1,000. A German illuminated manuscript of the 15th century, in rhymed verse, 806 pp., large folio, illustrated with 204 paintings, brought £350; Anthony Chute, *Beawtie dishonoured*, sm. 4to, 1593, £350 (the only other known copy of the original edition of this rare work is in the British Museum, the present copy cost £96 in 1864); Cicero, *Epistolæ ad familiares*, 44 lines to a page, 1468, folio, £100 (mor., g.e., by Clarke & Bedford). The Columbus letters sold for good prices, among them being the following:—*Epistola*, 1st ed., sm. 4to, 4 leaves, 33 lines to page, 1493, £210; *Epistola*, 2nd ed., 3 leaves, 40 lines to page, sm. 4to, 1493, £240; and the German version issued at Strasburg, 1497, 30 lines to a page, sm. 4to, £132 (mor. ex., g.e., by F. Bedford). Fr. Columna, *Hyperotomachia Poliphili*, 1st ed., folio, 1499, £290 (a large copy on thick paper in orig. oak boards); an anonymous work, *Herzogin Elisabeth's complaint of a dolorous Louer*, black letter, sm. 4to, printed by Robert Wyer about 1540—the present copy is believed to be the only one known—£100 (mor., g.e.); and *Concilium Buch* (Council of Constance)—the earliest printed book with representations of armorial bearings—with the plates uncoloured, folio, printed by A. Sorg, 1483, £190 (mor., g.e., by F. Bedford). The interesting items on the fourth day included:—Anthony Copley, *A Fig for Fortune*, orig. ed., sm. 4to, 1596, £115 (half mor., g.); *Cosmographie Introductio*, sm. 4to, 1507—generally regarded as the 1st ed., £195 (mor. ex., g.e., by Bedford); the same, 2nd ed., published the same year, £73 (bound to match); and John Cripps, *A true account of the Dying Words of Ockanickon, &c.*, sm. 4to, 1682, £165 (cf. ex., by W. Pratt).

The fifth day of the sale produced £7,435 9s., an amount which was largely derived from the various editions of Dante included. The most interesting of these was a fine copy of the 1481 edition of *La Divina Commedia*, large folio, containing the whole of the nineteen plates by Baccio Baldini, after Botticelli. Less than a dozen copies are supposed to contain the entire series, most of them having only the two engraved in the text. Mr. Huth's copy was in this condition when he bought it in 1874 for £25. It now brought £1,800 (mor. ex., g.e., by F. Bedford). A copy of the Foligno edition of 1472, the first 4to or sm. folio, brought £475 (mor., g.e., by F. Bedford); another, of the even rarer first Jesi edition of August, 1472, 4to or sm. folio, of which only six copies are known, brought £680; and a copy of the Florentine edition of 1487, folio, £130 (rus. ex., g.e., by F. Bedford). A set of De Bry's *Major and Minor Voyages in Latin and German*, comprising all the first and most of the later editions, and some duplicate copies with variations, 1590, *et seq.*, bound in 88 volumes folio (three 4to), brought £890 (vel., by W. Pratt).

The cataloguing of the set occupied no less than 44 pages; it contained the collection of voyages issued by De Bry, his widow and two sons, comprising the *Voyages to America*, 13 parts in Latin and 14 in German, and the *Voyages to the East Indies*, 12 parts in Latin and 13 parts in German, and is one of the finest sets which has ever been in the market. The sixth day of the sale was entirely occupied with 193 items relating to Defoe; these were first offered as a single lot, but failed to reach the reserve; dispersed separately they realised £472 15s. 6d., the highest price. £70, being reached by the first editions of the two parts of *Robinson Crusoe*, 2 vols., 8vo, 1719 (cf. ex., by F. Bedford). A rare Caxton, the *Perceval et Sirey*, printed by him in 1480, and one of the tallest of the nine known copies, measuring 10½ in. by 7½ in., was the most interesting lot disposed of on the seventh day. This copy, which had two leaves in facsimile, was a duplicate from the Cambridge University Library, to which it was presented with its fellow by George I.; it brought £310 (mor. ex., g.e., by F. Bedford). Other items included D. P. De Vries, *Voyagiens in de vier deelen des Wereldts-Ronde*, orig. ed., 1655, sm. 4to, £101 (mor. ex., g.e., by Riviere); *Dialogus Creaturarum Moralitatus*, orig. ed., printed by G. Leeu, £105 (mor., g. on m.e., by Trautz-Bauzonnet); John Dowland, *The Second Book of Songs or Ayres*, 1st ed., fol., 1600, £85 (rus. ex., g.e., by F. Bedford); and his *Lachrimæ*, 1st ed., fol., 1605, £105 (rus. ex., g.e., by F. Bedford). The 149 lots disposed of on the last day of the sale realised £3,709 14s. The value of early maps was shown by the prices fetched by two copies of the first Latin edition of *A summæ and true discourse of Sir Francis Drakes West Indian Voyage*. The Latin edition was published at Leyden in 1588, a year earlier than the English edition. A copy of the former, sm. 4to, complete with the large four maps, coloured, brought £470 (mor. ex., g.e.); a similar copy, without the maps, brought only £11; a copy of the English edition printed by Richard Field, 1589, sm. 4to, with five maps, brought £700. Mr. Huth paid £50 for the maps in 1876, and half that price for the book in the following year. Michael Drayton, *The Tragical Legend of Robert Duke of Normandy*, 12mo, 1596, brought £135 (mor. ex., g.e.)—the only two other known copies are in the British Museum; Daniel Drouin, *Le miroir des rebelles, etc.*, Tours, 1592, £120 (old mor., with monograms of Louis XIII. and Anne of Austria); William Drummond, *Poems*, 2nd impression, sm. 4to, Edinburgh, 1616, £170 (old half ct., g.e.); and *Forth Feasting*, 1st ed., sm. 4to, Edinburgh, 1617, £100 (cf. gt., g.e.); Remy Dupuy's *La tryumphante et solempnelle entree, etc., of Charles prince des hespaignes, etc., En sa ville de Bruges*, sm. fol., Paris, 1515, £500 (mor., g.e., by F. Bedford). This volume is the earliest pageant printed with engravings; the only other two copies known are in the Royal Library, Brussels, and the British Museum. A collection of seventeen Dutch black-letter broadsides connected with the West Indies and South America, 1624 to 1652, mounted in one atlas folio volume, brought £500 (mor. ex., g.e., by F. Bedford).

previous records being eclipsed, while the long-standing boom in English eighteenth-century mezzotints, and the newer one in modern etchings, showed increased activity.

From time to time many prophecies have been made that the high prices obtained for fine specimens of work in these mediums would speedily fall, but the prophets have failed to realise that collectors of English prints are no longer confined to the British Isles, their ranks being continually reinforced by wealthy and enlightened recruits in America, the Colonies, and on the Continent. The pity of it is that the modern collector is too apt to be influenced by fashion; and the fashion at the present moment is to pay abnormally high prices for exceptional rarities, while many plates of equal artistic merit, though not so rare, are relatively much undervalued. Examples

Sotheby's on June 19th. Sir Frederick is too good a connoisseur to acquire anything but choice specimens of good art, yet a number of the items only brought a pound or two each, while others ran well into three figures. The highest price attained was for an impression

fore only noting that that ill-fated artist should be represented in the collection by some of his choicer examples. A second state on ivory-white paper of *L'Abside de Notre*

Dame, 1st state, £47. Among the other items by foreign

The examples of the British school provoked some spirited

York falling to a bid of £250, not only the record for this plate, but also the highest price ever realised at auction for the work of a living etcher. Only thirty impressions of this plate were issued, most of which were absorbed for in America; the published price of the

Whaler were so strongly represented; a nearly finished

among the Whistlers were *The Kitchen*, 2nd state, £60;

and *Cottage Door, Cumberland*, £21 10s. Of Constable's English landscape series by David Lucas, engraver's

brought £7 7s. and £3 5s. respectively.

If the 19th had been a great day for modern work, June 26th and 27th were equally great for eighteenth-century mezzotint. On the former of the two dates Messrs. Sotheby disposed of what was justly termed "a magnificent collection of old mezzotint portraits the property of an anonymous private collector." The ninety-two items included in the collection realised £25,165 10s., being by far the largest amount ever attained in a single day at a sale of engravings, while the average price of each item—£273 10s.—also constituted a record for black and white. To show how quickly prices have risen, it may be recalled that in 1901 the 346 examples in the famous Blyth sale—an epoch-making auction—brought a total of £21,717, or an average of only a little over £65. Of the individual proofs sold on June 26th, two realised the largest sums which had ever been paid for mezzotints—these records, however, only remaining in force for a single day, being eclipsed on the morrow by the price given for a proof of Lady Bampfylde. The two engravings in question were Valentine Green's whole length of *Mary Isabella, Duchess of Rutland*, a duplicate proof from Windsor Castle, 1st state, with etched letters, which brought £1,350, the same price as was given for William

Hoppner; the latter proof, which had the title, etc., in manuscript, was bought from the C. F. Huth collection in 1895 for £399. A copy of the same work brought £1,207 10s. in 1910. It is interesting to note that the former of these plates was originally issued to subscribers in 1780 at 12s. an impression. Other items included examples by the following engravers: W. W. Barney, *Duchess of Devonshire*, after Gainsborough, 1st state, £220; the following after Hoppner, by John Dean, *Miss Crockett*, 1st state, with scratched letters, not recorded

Litchfield), an unrecorded state, £95; and *Mrs. Hoppner holding Basket of Flowers*, 1st state, £100—this copy brought £126 in the Blyth sale, 1901; and *Elizabeth*

W. Dickinson, after Sir Joshua Reynolds: *Jane Duchess of Gordon*, 1st state, with scratched letters, £270; *Mrs.*

before any inscription, £720; *Mrs. Pelham Feeding Chickens*, early impression of only state, £380; *Mrs. Sheridan as "St. Cecilia"*, whole length, 1st state, with etched letters, £115; and *Elizabeth Lady Taylor*, early impression of the only state, £250; and after Peters, *Elizabeth Stephenson, Countess of Mexborough*, impression with etched letters and words, published Sept. 30th,

Hornet as the "Jenny Bride", whole length, after

Reynolds, £150. By Gainsborough Dupont, after Gainsborough: *Mrs. Sheridan*, whole length, seated (an unpublished plate of which only three copies are known), £850. By Valentine Green, after Abbott: *The Artist with Portrait of Nelson*, 1st state, of which only three copies are known, £90. After Reynolds: *Georgiana Duchess of Devonshire*, 1st state, duplicate proof from the Royal Collection at Windsor, £1,150; *Lady Mary Hamilton*, 1st state, £165; *Jane Countess of Harrington*, 1st state (duplicate proof from the British Museum), £660; *Mary Isabella, Duchess of Rutland*, already described, £1,350; *Mary Amelia, Countess of Salisbury*—the title on the plate reads "Emily Mary, etc."—1st state, £520; and *Charlotte Countess Talbot*, 1st state, £105. By Joseph Grozer, after Reynolds: *Master Thomas Braddyll*, proof before any inscription, £100; and after Morland, *The Benevolent Sportsman and The Sportsman's Return*, a pair, proofs with artists' names only, £165. By C. H. Hodges, after Romney: *Ann Warren*, only state, £200. By Henry Hudson, after Henry Walton: *Mrs. Curtis*, the artist's wife, proof with scratched letters, £920. By John Jones, after Gainsborough: *Giovanna Baccelli*, impression with the name on the tambourine (usually accepted as the 1st state), £250; and after Romney, *Edmund Burke*, proof before any lettering (undescribed by Chaloner Smith), £420; and *Mrs. Davenport*, only state, £500—this copy was bought at the Huth sale in 1895 for £75 12s. By James MacArdell, after Van Dyck: *George Duke of Buckingham*, finished proof before any letters, £130. By W. Pether, after Rembrandt: *The Standard Bearer*, 1st state, £90. By S. W. Reynolds, after Hoppner: *The Countess of Oxford*, 1st state, £85. There were twenty-one proofs by John Raphael Smith, the large majority being of plates after Reynolds and Romney. In 1901 Sir Richard Edgcumbe's brilliant proof of *Mrs. Carnac* after the former artist realised £1,218, being bought for Mr. Pierpont Morgan, but in the present sale this subject was only represented by an engraver's proof without margins, which brought £280; the other Reynolds subjects included *Master John Crewe as "Henry VIII."* finished proof, with artists' names and publication line in manuscript (a state unrecorded by Chaloner Smith), £190; *Lady Hamilton*, proof with title in open letters, £290; *Mrs. Musters*, whole length, with a dog, 1st state, £280; *Lady Catherine Pelham-Clinton Feeding Chickens*, 1st state, £800; and *Hon. Mrs. Stanhope*, proof before inscription, with scratched letters, £180; the plates after Romney included one of the rare 1st state of *The Gower Family*, which brought £1,200 (the previous record for this work being £682); *Miss Cumberland*, 1st state, £520; *Hon. Mrs. North*, 1st state, £130; *Mrs. Robinson*, proof with scratched letters, £430; *Mrs. Stables and Daughters*, proof with title and date, £120; *Lady Louisa Stormont*, proof before inscription, with scratched letters, £300; and *Henrietta Countess of Warwick*, 1st state, £310; after Peters, *Lady Elizabeth Compton*, 1st state, £220; *Love in her Eyes Sits Playing*, proof before inscription, with scratched letters, £225; and *Miss Mortimer*, 1st state, £180; after Smith himself, *Mrs. J. R. Smith*,

engraver's proof, without margin, £120. By Charles Turner, after Greuze, *Le Baiser Envoyé*, proof with inscription space partly cut, £195 (in this work practically the whole of the edition has the publication line cut out); after Hoppner, *Lady Cholmondeley and Child*, 1st state, £300; and *Lord Nelson*, 1st state, £105; and after Raeburn, *Lord Newton*, 1st state, £125. By James Walker, after Romney: *Countess of Carlisle*, 1st state, £160; *Lady Isabella Hamilton*, proof, with names of artists and publication line scratched (from Miss Romney's collection), £360; *Mrs. Musters*, proof before the separate plate, £700; and *Miss Frances Woodley*, proof with scratched letters, and published Dec. 10th, 1781 (from Miss Romney's collection), £300. By William Ward: *Mrs. Benwell*, open letter proof, a state undescribed by Chaloner Smith, £220; *Daughters of Sir Thomas Frankland*, already described, £1,207 10s.; and *Elizabeth Countess of Mexborough*, 1st state, £300. The sole example of the work of James Ward, *Mrs. Michael Angelo Taylor as "Miranda,"* was wrongly catalogued as being by his brother William. Though this attribution, which some years ago was generally accepted in the print trade, has long since been disproved, the plate was never published, and copies of it are extremely rare—the one in the present sale, a proof before inscription, the only state known, brought £710; the previous record for the work being £700. Of the works of James and Thomas Watson, who, despite the widely spread belief that they were brothers, do not appear to have been related to each other in any way, there were several examples. The former's plates are somewhat the less valuable of the two. In the present sale were included *The Countess of Carlisle*, 1st state, £300; *Mrs. Henry Bunbury*, proof before letters, plate partly cleaned, £150; and *Eliza Greenway*, 1st state, £95, all after Reynolds. By Thomas Watson were *Catherine Lady Bamfylde*, proof before all letters, £1,050; *Mrs. Hardinge*, 1st published state, £210; and *Warren Hastings*, 1st state, £240, all after Reynolds. By John Young, and after Hoppner, were *Lady Hampden*, proof with artists' names in scratched letters, £95; *Mrs. Eliza Hoppner*, £80.

On June 11th, Messrs. Christie disposed of a collection of modern etchings and engravings from various sources. Among the etchings were A. F. Affleck, *Linlithgow Palace*, £12 12s.; D. Y. Cameron, *The Belgian Set*, a series of ten plates, £462; another set, of which the plates were sold separately, realised £558 15s., made up as follows: *The Gateway of Bruges*, £52 10s.; *La Roche*, £25 4s.; *La Maison Noire, Bruges*, £37 16s.; *The Meuse, Dinant*, £102 18s.; *Damme*, £46 4s.; *The Belfry of Bruges*, £47 5s.; *Old La Roche*, £37 16s.; *Notre Dame, Dinant*, £99 15s.; *Dinant*, £65 2s.; and *A Valley of the Ardennes*, £44 2s. By the same etcher were *Craigievar*, £73 10s.; *Ben Ledi*, £135; and *A Street in Cairo*, £60 18s. By Hedley Fitton, *London Bridge*, £52 10s.; *Hotel de Ville, Paris*, £30 9s.; *Borgo S. Jacopo, Florence*, £26 5s.; and *Winchester Cross*, £26 5s. Muirhead Bone, *St. John's Wood* (dry point), £42; *The Masts, Lincoln*, £37 6s.; *Hove*, £25 4s.; *Demolition of St. James' Hall, the exterior*, £60 18s.; and *Stirling Castle*, £42. Frank

after engravings by S. Cousins were sold, among which were the following artist's proofs, all after Reynolds:—

after Meissonier, all remarque proofs, were *Le Guide*, by

and modern mezzotints after English masters included

G. Appleton, after Romney, £17 6s. 6d.; *Mrs. Bankes*, by Scott Brdgewater, after Romney, £6 16s. 6d.; *Lady Godolphin*, after Lawrence, by H. T. Greenhead,

plates after Constable, the large majority being by David Lucas. The lot comprised 151 engravings, arranged and mounted in four 1000 volumes, and included various trial proofs of the entire two series of plates issued under

the first of which was published during Constable's lifetime, and the second, after his death, under the supervision of Leslie; with them was included a proof of the large *Holmby Castle*, and plates by other engravers.

Le Studium were also included. Of these *Dunstanburgh Castle*, 1st state, brought £10 5s.; *Lake of Llan,*

Hindon Worshipper, 1st state, £14; *Hind Head Hill*,

1st state, £10; *Near Blair Athol*, 1st state, £12 10s.;

At a sale of engravings at Messrs. Patrick's on

Queen the Java and the Constitution, by R. and D.

Musical

Instrumental

came up for sale; the sale concluding on the 11th of November, and from an anonymous source. Of the

given, and a Charles I. officer's helmet of lobster-tail form realised £27 6s. The same firm sold on June 14th a collection of musical instruments belonging to Sir Courtenay Warner, Bart., E. A. Holmes, Esq., the late Thomas Mashiter, Esq., and from other sources, when some high prices were realised. A violin by Antonius Gragnani, 1780, brought £50; another by Nicholas Lupot, with original label, dated 1799, £160; a violoncello by Nicolas Gagliano, 1761 (Stradivarius model), £360; another by Grancino, £60; and one by J. B. Guadagnini, £175; and violins by the following makers: Jacobus Stamer, 1678, £145; J. F. Pressenda, of Turin, £115; Nicolas Amati bearing a label, dated 1681, £175; Francesco Ruggerius labelled Nicolas Amati, 1664, £185; and Cappa, £50. The highest price of the day was realised by a violin by Antonius Stradivarius, with two silver-mounted bows by Lupot and Dodd, which

THE most important sale of furniture, tapestry, china, etc., during the month, was one held by Messrs. Christie

Furniture

and Co. L.

on June 13th. Among the more important items were a Louis XV. upright secrétaire, of oak veneered with tulip wood and mounted with ormolu, stamped "B. Lieutaud," 57 in. high, 42 in. wide, which realised £2,310; a Louis XV. writing-table, veneered with tulip wood and kingwood and mounted with ormolu, 51 in. wide, £220 10s.; a Louis XV. marqueterie library table, constructed with oak veneered with tulip wood, and ormolu mountings, 71 in. wide, £1,050; a Régence library table, of oak veneered with kingwood, with ormolu mountings, £840; a Chippendale mahogany library table, on cabriole legs and ball-and-claw feet, 6 ft. by 3 ft. 9 in., £598 10s.; a Chippendale mirror in gilt-wood frame, carved, 7 ft. high by 4 ft. wide, £105; a set of six Charles II. walnut-wood chairs, richly carved, on scroll legs, with cane-work panels in the seats and backs, £451 10s.; a Charles II. day-bed, richly carved, on spirally turned supports, with cane-work panels, £131 5s.; and a William III. oblong walnut-wood table, inlaid with seaweed ornament, 36 in. wide, £110 5s. The tapestry included several important pieces: an oblong panel late 16th century, depicting a triumphal procession, in border of flowers, etc., 11 ft. high by 20 ft. 3 in. wide, brought £420; another Flemish, 17th century, depicting a scene emblematic of the months September and October, with men shooting, landscapes, etc., the border of flowers and scroll-work, 10 ft. 10 in. high, 14 ft. 6 in. wide, £1,155; another French, 17th century, depicting a scene from the Trojan War, with numerous figures, in narrow border of oak and acanthus foliage, £1,575; and one bearing the Brussels mark and the initials of D. Leyniers, showing Ceres sending Triptolemus to instruct mankind in the practice of agriculture, 11 ft. 6 in. high, 13 ft. 9 in. wide, £1,102 10s. The china, etc., included in the sale will be found under its appropriate heading.

The collection formed by George Dunn, Esq., of old English clocks, silver, and objects of vertu, was dispersed

by Messrs. Christie on the 17th. The fine twelve-month clock by Thomas Tompion, Master of the Clockmakers' Company, 1704, which had sold for £131 5s. in the Duke of Cambridge's sale in 1904, now brought £399. This choice specimen of the clockmaker's art is said to have come from Hampton Court; it is in a walnut-wood case, mounted with brackets of metal gilt, and the hood surmounted by a statue of Minerva supported by a pedestal on which is the monogram of William III. It was 11 ft. 9 in. high. Among the other clocks sold were the following, all by London makers:—A bracket clock by Joseph Knibb, *circa* 1715 (14 in. high), £54 12s.; a clock by Gulielmus Clement, Master of Clockmakers' Company, 1694 (6 ft. 3 in. high), £63; a clock by Joseph Knibb, *circa* 1690 (6 ft. 3 in. high), £92 8s.; a late 17th-century clock by Daniel Quare, Master of Clockmakers' Company, 1708 (6 ft. 7 in. high), £57 15s.; a clock by Francis Stamper, *circa* 1690 (6 ft. 9 in. high), £56 14s.; a late 17th-century clock by James Walker (8 ft. high), £78 15s.; an early 18th-century clock by Joseph Buckingham (7 ft. 6 in. high), £58 16s.; a late 17th-century clock by Thomas Wiseman, Church Street (6 ft. 7 in. high), £60 18s.; a late 17th-century clock by John Burgis (6 ft. 6 in. high), £50 8s.; a chiming clock—end of the 17th century—by Peter Garon (7 ft. 3 in. high), £75 12s.; and a clock by Frodsham & Co., only 10 in. high, in mahogany case, £54 12s.; while a regulator by J. Martin (7 ft. 4 in. high) brought £94.

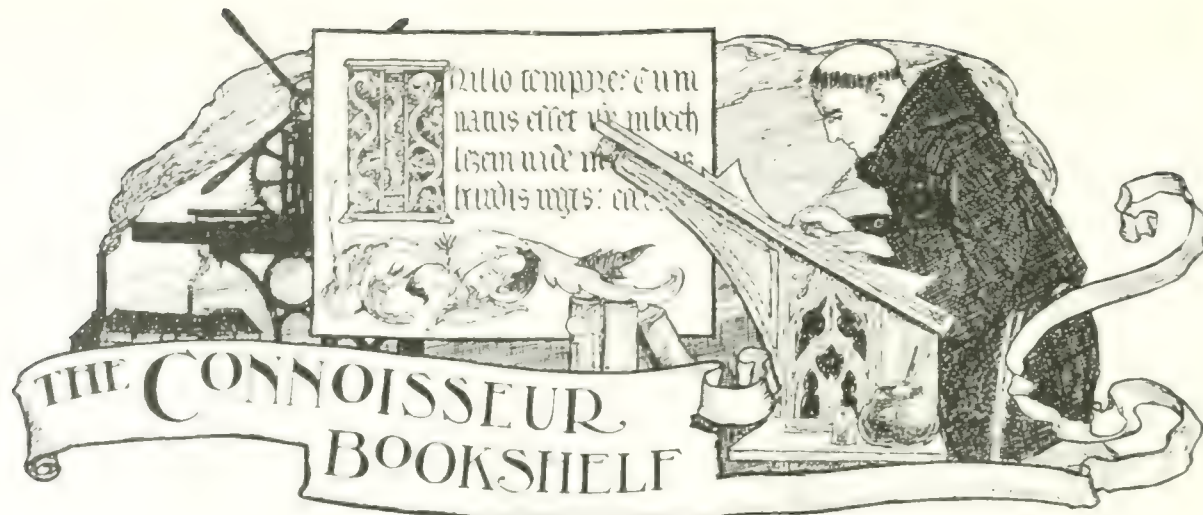
Among the watches an old English one by Ilbury, London, in plain gold case and outer case, the back decorated with coloured enamels and diamonds, brought £60 18s.; one by David Ramsay, in oval glass case with gilt borders (first half of the 17th century), £48 6s.; and a 17th-century watch by Henrichus Young, London, in a case enamelled in the Louis XIII. taste, in outer case of piqué shagreen, £41.

MANY interesting items of porcelain and pottery were included in the sale of various properties held by Messrs.

Christie on June 6th. Among the
Porcelain, English examples were:—an old
Pottery, etc. Worcester cylindrical mug painted with flowers, in panels with gilt scroll borders on apple-green ground (4¼ in. high), £46 4s.; a pair of Worcester

plates (from the Nelson service), by Flight, painted with Lady Hamilton as Hope, in grisaille in dark blue and gold borders, £28 4s.; a pair of old Worcester oval baskets, painted with flowers, with pierced trellis sides (9¼ in. wide), £36 15s.; a Chelsea group of a woman and child (8¼ in. high), £24 3s.; and a pair of Chelsea figures of a girl and youth with sheaves of corn and flowers (12 in. high), £96 12s. In the sale by the same firm on June 13th, both English, Oriental and Continental china were well represented:—an egg-shaped, powdered-blue vase and cover, decorated with river scenes, etc., Kang-He period, 18 in. high, formerly the property of Sir Charles du Cane, brought £483; three Chelsea vases, painted with landscapes, etc., with pierced white and gold necks, scroll borders and handles (8½ in. and 6½ in. high), £131 5s.; a Höchst group of a sleeping shepherdess, a youth, boy, lamb, and dog, beside a tree trunk (8½ in. high), £388; another of two lovers with a lamb, dog, etc. (8 in. high), £210; a Faenza dish, the centre painted with Cupid, etc., in blue, green and yellow, with panels pencilled by arabesques round the border (9½ in. diam.), £609; a pair of famille-verte beakers enamelled with warriors, etc., with stippled-green bands round the centres. Kang-He (18¼ in. high), £262 10s.; a Frankenthal group of five children (10½ in. high), £57 15s.; a pair of Kien-Lung jars in famille-rose, enamelled with peonies (25 in. high), mounted with ormolu branches to form candelabra, £315; a pair of Chinese famille-verte vases, of nearly cylindrical shape, painted with tournament scenes in two panels (20 in. high), £441; and a set of three old Worcester vases, with apple-green ground, painted with birds, etc., in Oriental taste, in panels with gilt scroll borders, 8¼ in. and 6¾ in. high, £294. A number of important examples were also included in the sale of the collection of J. Kuston, Esq., deceased, held by the same firm on June 25th. Among the highest prices were the following:—a Worcester dessert service of 33 pieces, by Flight & Barr, painted with named views of castles, etc., in shaped maroon borders with gilt gadrooned edges, £102 18s.; and a Frankenthal group of lovers, 6¼ in. high, £131 5s. At the same sale a Florentine bronze lamp, of the middle of the 16th century, attributed to Tacca, 16½ in. high (from the Blenheim Palace collection), brought £1,155.





The Faience of
Paris, and Alex. Jouvène, Marseilles,
1 vol., royal quarto, price 60 francs.
Marseille

of Provencal Art at the Colonial Exhibition held in
Marseilles in that year, we anticipated that such a collec-

somebody to write a book about them, yet we scarcely
ventured to hope for a monograph such as this. Amongst
the members of the general committee and of the sub-
committee for the Marseilles section at that exhibition
was the well-known expert, l'Abbé d'Agnel, the author of
this beautiful volume, which in every way deserves the
highest appreciation. It has sixty pages of illustrations,
comprising more than four hundred specimens in black
and colour. A study of these excellent pictures will
reveal the striking variety of types which the faience of
Marseilles presents, as well as the richness and brilliance
of the decoration.

The preface is written by a distinguished expert, Mons.
G. Papillon, Conservator of the Museum and Collections
of the National Manufactory at Sèvres, who voices the
regrets of French collectors that they do not possess
such works on their national ceramic art as have been
published during the last twenty-five years on the great
factories of England, Germany and Italy. He, therefore,
warmly commends the writers of to-day who carry on
their studies with the object of giving to the public the
results of their labours, which are often difficult, always

the more acceptable because we know how highly he
himself is gifted with judgment and penetration.

Here, then, is a work which fills a gap in the history
of the wares of Provence with regard to its chief city,
Marseilles, for many centuries one of the most important
cities in the world. The plan adopted by the author is
both simple and methodical, so that the student who
has been eagerly expecting a book so much needed
will find few difficulties in his path. There are three
distinct parts. 1. Biographies of the master potters

Presently we shall give closer attention to some par-
ticulars; now we will shortly follow the order given.
In the first part the author has succeeded in establishing
such family and social relations between certain potters
that we no longer wonder at the similarity of their fabri-
cations. For instance, the Leroys, through their mother,
were relatives of the illustrious Fauchier, and Antoine
Bonnefoy learnt his art as an apprentice to Robert.

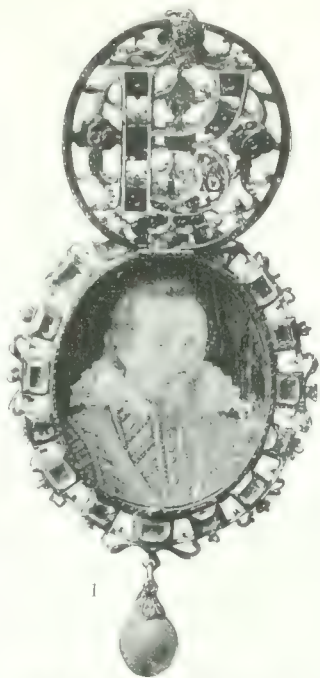
In the second part the influence of the other French
potteries on Marseilles ware is clearly shown, such as
Nevers, Rouen and Strasburg. From local archives,
originally drawn up by seven different officials at dates
widely separated, the phases of the local work are
followed and its progress demonstrated. Valuable in-
formation about the establishments of Widow Perrin
and Leroy amongst others throws considerable light
upon certain dark pages of ceramic art in Marseilles.
The trade secrets of Leroy are reproduced from his
note-book, together with many interesting records from
various documents.

The third part deals with the economic history of the
faience industry, explains the connection between em-
ployers and workmen, describes the organisation of
apprenticeship, and traces the conditions of the com-
merce in faience, which was exported in great quantities
to the East and to the French islands in America. The
causes of the great development are clearly shown,
together with those of the decadence which followed
after about a century and a half full of prosperity.
This section we shall not again examine, though it has
peculiar interest.

An appendix is devoted to the porcelain which was
made at Marseilles by A. Abellard, A. Bonnefoy, son of
Antoine, Widow Bonnefoy, Jacques Mathieu, Widow
Perrin, Honoré Savy, and, above all, by Robert. Fine
illustrations accompany this section, in which one docu-
ment will excite attention. It is a contract of partnership
between Robert and a potter from Berlin, one Dortu,
in which the latter engaged to direct the factory and
to utilise all the secrets he possessed relating to hard
porcelain, whilst Robert furnished the building and tools
as well as a certain sum to serve as working capital.
This association, which commenced in 1773, accomplished
great results during the twelve years of its existence.

For collectors, Marseilles were has remained a more or less difficult problem, limited by the absence of definite information which the author has in this work supplied. One collector, as we shall see, stands foremost in his devotion and fidelity to these products of his native country. It is true that Baron J. C. Davillier, in his book published in 1863, announced his discovery of the famous dish signed on the back "Antoine Clérissy à Saint-Jean-du-Désert 1697," which first carried back the date of the manufacture of Marseilles ware to the seventeenth century. And it is noteworthy that the family connection between the Clérissys of Moustiers and those of Marseilles was the outcome of the researches of l'Abbé Requin, who wrote the *History of the Artistic Faience of Moustiers*. But the one man to whom the author renders due acknowledgment as the pioneer in collecting Marseilles ware is M. Jules Charles Roux, the eminent connoisseur. He organised an exhibition at the Cercle Artistique in Marseilles, where his comments on the local faience were received with surprise and admiration. Unfortunately, at the Universal Exhibition in 1900 the committee ignored his exhibit; they were ignorant. Six years later, at the Colonial Exhibition, referred to in our first paragraph, he had his revenge; crowds of people, including many serious students, were impressed by his numerous and splendid specimens. They were a revelation. His efforts drew forth from other sources great dishes by Bonnefoy, *chefs-d'œuvre* by Joseph Fauchier and Louis Leroy, whose technique and schemes of decoration are so similar. The consequent rise in the values of fine pieces was only what one would naturally expect; it was a reaction against years of neglect.

The beginnings of this Southern faience came with the advent of Italian potters, and step by step l'Abbé d'Agnel leads us on to see the progress made. We cannot travel far in this critique, but starting with the dish signed "Antoine



THE VIE JEWEL CIRC. 1611
(FROM "CHATS ON OLD JEWELLERY" FISHER UNWIN)

signed it. A few years later Joseph Clérissy, brother of Antoine, came from his own pottery at Varages to work with him at Saint-Jean-du-Désert till 1714, when Antoine sold his share of the business, and Joseph remained at the head of the local potters for another twenty-nine years. This short *précis* may show in a small degree the careful, historical and biographical research of the author,

evident throughout the book.

In the city of Marseilles, from the seventeenth to the nineteenth century, the *faïenciers* were numerous and important. The second part of the book deals with the following: Augustin Héraud, Anne Clérissy, widow of Etienne Héraud, Joseph Fauchier, Madeleine Héraud and Louis Leroy, Jean-Joseph Larchier, Claude Perrin and Widow Perrin Robert, Honoré Savy Antoine Bonnefoy Jacques Borelly or Boselly, and Joseph-Michel Eydoux. A number of pages is devoted to the *fabrique*



THE PHOENIX JEWEL A VENETIAN JEWEL, LATE 16TH CENTURY
(FROM "CHATS ON OLD JEWELLERY" FISHER UNWIN)

of each and much of the information appears in print for the first time.

as these: A. Cléusy à St.-Jean-du-Désert, 1718, and the

F. monogram; Fabrique de Mars; Le Roy and R. monogram; Veuve Perrin and V. P. monogram; Robert

R. X. L.

gram C above S, or with the fleur-de-lis mark; and Bonnefoy, with monogram B or AB interlaced.

We cannot say enough in praise of the author, whose devoted labours have reaped so full a harvest in this magnificent storehouse, which testifies to the genius of a man with an infinite capacity for taking pains. We offer our sincere felicitations to him and to the publishers. We believe the book will be a necessity for those who desire to increase the sum of their knowledge of ceramic art, and in that belief we give it our best commendation apart from its other merits, which we

THE lore that has accumulated around pins and pincushions, and the history of their evolution—the former from the primitive thorn, which is still in use among gipsies—are the subjects of the anecdotal and entertaining volume by Eleanor D. Longman and Sophie Loch. Pins are the oldest of adjuncts to the toilet, their use being "coeval with human dress or covering," so one is hardly surprised to learn "that nothing fresh in the shape of pins of any kind has been invented since the epoch of the Bronze Age." Even the dangerous length of the modern hatpin has been anticipated, though this form of the implement was used in ancient times in conjunction with garments instead of head-gear; and thus, in the sixth century B.C., an outbreak of Athenian women, who used these formidable weapons to kill the survivors of a disastrous expedition, led to the enactment of laws which were similar in their object to those passed in some of the American States of to-day. Pins figure largely in both black and white magic; even in the present day, a pin, probably because of its trifling value, being generally recognised as the fee payable to the tutelary deity of a wishing well. The present writer has himself followed this custom at Flynnon Fair, near Cefn, St. Asaph, where the large deposit of pins at the bottom of the well showed that the old tradition was religiously observed. Other matters that are brought within the

pins, literary allusions to them, pin-prick pictures and letters, tracing pins, pin-cases, and all forms of pin-objects mentioned are illustrated, the plates including reproductions of some of the ceramic figures and objects adorned with them, the figures being supposed to represent

the witches' enemies, whose dissolution or illness was brought about by the images being stuck over with pins.

THE Rev. T. Mardy Rees takes a wide view as to the scope of Welsh nationality, for probably the majority of the painters, engravers, and sculptors whose records he gives us are of English birth and training. Nevertheless, his book serves attention to the large Celtic element in our national art, while the author in hunting up facts concerning many minor artists whose names are not

to be found in ordinary works of reference. The biographies of the better known artists are the least satisfactory part of the performance. They are brief to a fault—the larger proportion of the letterpress being occupied by lists of artists' works and reproductions from them—and they convey nothing of value in the way of criticism. Many of the shorter notices could easily have been supplemented with advantage. Both Bryan and Roget contain moderately lengthy biographies of Joseph John Jenkins, R.W.S., 1811-1885, yet all Mr. Rees records is "J. Jenkins F.R.S. 1846, Engraver. He was a member of the R.W.C. Society." Charles Jones is dismissed nearly as briefly, and we are not even told when he flourished, though he was an artist of repute, and died only in 1892. William Evans, of Bristol, is styled a "North Walian," though on what grounds is not stated. He was a native of Bristol, and, so far from isolating himself from the world for many years, taught music and painting. His isolation, such as it was, was chiefly of that temporary character imposed upon landscape painters who like to choose unhackneyed themes. We are not even told that his namesake, William Evans of Eton, painted in water-colour, though he was a well-known member of the Royal Water-Colour Society. It might have been added that the father of the latter—Samuel Evans—was drawing master at Eton, and held the post until his death in 1818. An enquiry to any of the assistants in the British Museum should have elicited that the two nameless engravings by B. P. Gibbons, which are described by Mr. Rees as *A Dog keeping* and *A Shepherd's Chief Mourner*, perhaps the

of saying something pertinent in a short space, and saying it well. His latest volume, a collec-

Whistler's Pastels and other Works, published by A. F. G. Bell, G. L. L. (see 111)

of Whistler, "Two exhibitions of the International Society," "An etching by Zorn," and

exhibitions of the work of Ernest Hasek, Winslow Homer, and Everett Shin, form the subjects of Mr. Gallatin's monographs. These are appreciations rather than criticisms, and the author's whole-hearted admiration of the subject he happens to be discussing at the moment occasionally leads him into a too liberal use of superlatives. When comparing Whistler's pastel with his etching, he tells us that the former medium was "eminently adapted for his needs," and a very suitable vehicle "for giving expression to his refined and elegant art"; but pastel was certainly an ideal medium. "In the pastels we have the artist's wonderful colour in addition; they are perfect expressions of his genius." Here, then, the inference conveyed is that Whistler's pastels are superior to his etchings—a comprehensible criticism in itself. But when in a subsequent essay Mr. Gallatin assures us that "Rembrandt and Whistler are the undisputed masters of the etching needle," one wonders in what superlative rank he rates the latter as a pastellist. The other artists whom Mr. Gallatin likes are praised in similar manner. We learn that William Nicholson and William Orpen are the two greatest names in contemporary British art, and that "no painter has excelled, if indeed equalled (Winslow) Homer in depicting the majesty and overpowering strength of the ocean, its sublimity and mystery. His marines form an unrivalled epic of the sea." Such warm eulogies, occasional as they are, weaken the force of Mr. Gallatin's illuminative and always happily expressed reviews, which otherwise are both valuable and interesting. A copious series of well-executed plates, many from originals never before reproduced, add much to the charm of this attractive little volume.

"THE 'FIGHTING Téméraire' is no more truly a product of individuality than the bower-bird's bower; it

"Individuality and Art," by Herbert E. A. Furst (Macmillan & Co. 3s. 6d. net)

happened as inevitably as the Fall of Rome, and is as much to Turner's credit as the rotation of the earth upon its axis." Such is the concluding sentence of Mr. Furst's latest volume; it perhaps conveys, as well as any other, the gist of his thesis—an attempt to prove that the fruit of all genius is the product not of the individual, but of his environment. The argument is illustrated by a lengthened examination of the circumstances attending the inspiration and production of Turner's *Fighting Téméraire*. The book is a clever piece of special pleading written in a lively and piquant style; and only fails to be convincing because, unless one accepts—as Mr. Furst apparently does—the doctrine of predestination to the full, there is no case to be made out in its favour. Mr. Furst's contention is, that unless a series of apparently fortuitous incidents and events had happened, Turner would never have painted his famous picture. Perhaps so; but Turner's reputation does not rest on this single work. Its absence might have made his art less popular with the public, but it would not have narrowed the vastness of its range. Less almost than any man was Turner a creation of his

environment. It may be questioned whether his genius was helped by the study of the works by masters he had an opportunity of seeing, for the years he occupied in learning their tricks of technique might have been better employed in the direct study of nature; while, as for contemporary criticism, the less said about it the better. Like all men of original genius, Turner was not moulded by circumstances, but used them merely as stepping-stones in his ascent. His most original work was never accepted or appreciated by contemporaries; only to-day is it being rated by people of cultivated taste at its full worth. A few generations hence, the "clod-heavy Hodge or a town-ridden Jones" may have assimilated enough culture to admire it, but this is doubtful. However great men strive to raise up the mass of humanity to their level, the latter prefers to follow its own inclinations—which are earthwards.

THE reader who follows Mr. Walter Johnson along *Byways in British Archaeology* will find much curious

"Byways in British Archaeology," by Walter Johnson, F.R.S. (Cambridge University Press 12s. 6d. net)

information concerning the origin of various myths and customs, many of the latter being still commonly observed. The book, though superficially presenting the appearance of a series of disconnected essays, really possesses a strong bond of continuity. Nine chapters of the work are devoted to churches, churchyards, and burial customs, and another two to the early employment of horses and oxen. On the vexed question as to whether churches were designedly built on the sites of earlier pagan places of worship, the author is unable to give any very definite opinion, though he examines a great mass of evidence for and against the contention. His conclusion is that "there is a difficulty in proving the case" because of the loss of evidence. Of the secular uses of church fabrics he gives many interesting particulars. Until "several centuries after the Norman Conquest" church towers were often built for purposes of defence, in many instances the sites of the sacred edifices being selected on account of their inaccessibility to attack. The word "belfry" is a survival of these troublous times, this, contrary to popular belief, having "no etymological connection with the word 'bell,' but being derived from the middle English 'berfrey,' a wooden tower, or pent house, generally moveable, employed in besieging and defending fortresses." On the coast, churches were frequently built for use as beacons. The practice of having schools in the church porch is well attested, while the sacred edifice itself was frequently used for holding meetings and business purposes. An interesting instance of this, which the author does not give, is afforded by the chapel of Lincoln's Inn, which, up to the seventeenth century, was employed for many secular purposes. Of old customs which have fallen lately into disuse, the practice of placing coins on the eyes of a dead person, which is mentioned by Hardy, and, if one recollects rightly, by Dickens, owes its origin to the world-spread belief of the necessity for the deceased to pay "the

One might cite an abundance of other interesting matter, for the book, though weighted with archaeological learning and bearing evidences of deep research, is continually lighted up with items of folk-lore which, while bearing directly on the main theme, are in themselves quaint and curious.

THE majority of collectors are persons of moderate means, who desire to find objects of beauty and interest at prices which will not make too

Old
Trinkets," by
MacIver Perceval
(T. Fisher Unwin
5s. net)

to Mr. T. Fisher Unwin's excellent series—should prove an admirable general guide. It embraces within its scope all forms of jewellery from Egyptian scarabs to pinchbeck and early nineteenth-century work. With such an extended field of survey it cannot be expected that the individual portions should be examined in great detail, but Mr. Perceval finds sufficient space to give his readers a very good idea as to what classes of trinkets they may reasonably expect to secure, what are worth securing, and the prices they may have to pay for them, the latter not erring on the side of extravagance; while he also gives much valuable information concerning precious stones, the various substitutes which have been used for them, and also those metals which have been employed instead of gold. The book is brightly written, profusely illustrated, and is quite one of the most attractive of the

MISS E. ELLIN CARTER'S little hand-book on *Artistic Leather Work* should form a handy manual to all those who wish to acquire a practical knowledge of the art of decorating leather. The author, within a short compass, compresses much useful information concerning the different

materials to be employed, the dyes which are to be recommended for permanency, and the methods of decorating and making up. The reader who masters the contents of the volume will gain a thorough insight into the subject.

"*Rambles in the Pyrenees*," by F. Hamilton Jackson, R.B.A. (John Murray. 21s. net)

and the adjacent districts took him through Gascony, the Pays de Foix, and Roussillon, the country he traversed

Barriers on the North, and on the South by the Pyrenees.

The mountains themselves he only skirted, and he passed by the places frequented by the ordinary tourist, so that his book chiefly deals with places and scenes little known to Englishmen. The interest of the book, however, is more archaeological than personal, the chronicle of the author's travels merely serving as links to bind together his descriptions and histories of the places he visited; the value of the records being much enhanced by an admirable series of illustrations, most of which are taken from Mr. Jackson's own drawings. Though the writer might with advantage have curtailed his book by the omission of many commonplace experiences, which would have been better taken for granted, the book reads easily, and should be welcome to people interested in the districts visited.

JAMES NORTHCOTE adopted a curiously original method of plagiarism when he illustrated his second series of *A Bookseller's Catalogue* the production of which formed the amusement of his old age. His general practice was to collect a

number of prints of animals, cut them out, and then paste such as were suitable for his purpose on a sheet of paper arranged so as to form a composition, which he completed by the addition of a few pen and pencil touches. One of the items in the current catalogue of Messrs. Parsons & Sons (45, Brompton Road, S.W.) is the original MSS. and illustrations of this well-known work, which was published by John Murray in 1833. There are numerous other interesting and attractive items included in the list, which is diversified enough to please most tastes. Works of reference on art are well represented. There are numerous rare works dealing with furniture, sport, costume, the early history of the Colonies, military and naval records, and antiquities, and some valuable illuminated manuscripts are included.

THE tastefully mounted little volumes of sketches of *Rochester*, by Miss Catherine Kimball, and of *Edinburgh*, by Mr. L. G. Hornby, make pleasant souvenirs of the two cities, and are attractive enough in themselves to find purchasers among art-lovers who have seen neither of the places. The illustrations are from pencil drawings reproduced by process work, which gives the quality and feeling of the originals with remarkable success.

Edinburgh with its narrow closes and its wealth of old houses and historic buildings affords a theme of almost unmatched picturesqueness to the artist, of which Mr. Hornby has taken full advantage. Miss Kimball in her narrower sphere has been equally successful, finding a surprising number of beautiful and quaint architectural subjects in the smaller Kentish town.



T. Harper pinxt

THE DUMB ALPHABET

Nicholas sc.



DURING the past few years France has witnessed a great deal of revolt among artists, numerous men there having striven hard to destroy the old *régime*.

Edinburgh: This insurgent spirit has now spread to Edinburgh, and a recent exhibition of works entirely by young men—held

at Messrs. Doig, Wilson and Wheatley's Gallery—has evoked unique interest on account of its being regarded as typical of the new school. In following the lead of France these young men are carrying on a national tradition, for throughout the Middle Ages the "Antient League" between France and Scotland left a salient mark on the arts of the latter country; again, during the Georgian age, Allan Ramsay and his fellows were greatly indebted to Nattier and Boucher; while, looking at more

recent times, the famous Glasgow group of last century clearly owed much to the founders of the *Salon des Refusés*. But whereas, in all these cases, the influence so imbibed was chiefly productive of excellence, in the present instance the antithesis would seem to be nearer the truth. The current French idea that art should be fashioned anew is vain, because, though it is true that methods are continually evolving, the vital principles of painting are immutable, and the good work of every age is characterised by identical factors. Harmony of colours and eurythmy of masses, for example, are indispensable to every beautiful picture, but apparently these things are beyond the alchemy of most of the Edinburgh coterie under discussion.

There are a few notable exceptions to this stricture,

nevertheless, and it is a pleasure to speak of them here. Mr. D. M. Sutherland's *Dancing Café at Seville* is marked by able conduct of chiaroscuro, while Mr. H. A. Cameron, in a landscape called *Shades of Evening*, shows himself gifted with a sympathetic feeling for Nature's more pensive aspects. Mr. David Alison's *Mischief*, a study of a boy's head, is spirited; while there is a fair complement of power in two works by Mr. W. O. Hutchison, the one a full-length *Portrait of a Lady* and the other entitled *The Man in the Tweed Cap*. At the same time the last irritates by its background of virgin canvas—an iconoclastic experiment one cannot commend, and whose *raison d'être* is hard to understand; while the portrait, albeit good so far as colour is concerned, and having about it something stylish and

imposing, suffers greatly by the inefficient modelling of the hands. The same limitation is prominent in Mr. J. B. Barclay's otherwise pleasing portrait-study, *The Green Kimono*; but in a well-composed landscape with figures, *Jardin de Luxembourg*, this artist has produced what is really the best piece of colouring on the walls. Let Mr. Barclay paint a few more things like this, and develop his indigenous gifts, and he will soon find himself with many devotees. He and Mr. Hutchison are indubitably men of promise, while yet another exhibitor whose talents must be reckoned with is Mr. J. W. Somerville, a sculptor. His numerous studies of dogs are all wrought with verve, and of one of them, a greyhound, it is not extravagant to say that it recalls the great French sculptor who has so often



YOUNG GIRL WITH GREY SCARF BY H. CHAMEN LINTOIT
IN THE EXHIBITION OF THE ROYAL SOCIETY OF
MINIATURE PAINTERS



MINIATURE PAINTERS

...with the ... M. H. Valotte ...
...the ...
...and that the legs and tail are deficient in the desired look of elasticity; but, on the other hand, vivacity and eagerness are transmuted to the face with singular ability.

THE Royal Society of Miniature Painters deserves to be better encouraged in its efforts to establish a "Royal Academy in little," for while large work is shown to advantage in every public exhibition, small productions, however great in their art, are generally overwhelmed by the juxtaposition of their

Galleries, where the seventeenth annual exhibition of the miniature painters was held, miniature portraits were strongly represented; but subject pictures, sculpture, medallions, repoussé, and other examples of art, which, as set forth in the catalogue, are eligible for exhibition, were comparatively few. One regrets this the more as the Miniature Society's exhibitions are practically the only public displays in which an artist can rely on small work not being overlooked. Sir Goscombe John's medals could have been better appreciated here than at the Academy; while other pieces of sculpture and many of the contents of the gem room from the latter exhibition might have been transferred with advantage. Of the actual works shown here, the five water-colours by Sir J. D. Linton, R. L., provided the most important section of

the subject works. They were a series illustrating the life of Mary Queen of Scots, and were painted with that conscientious craftsmanship which always distinguishes the work of the President of the Institute. The scenes were well composed, Queen Mary appearing as a dignified and sympathetic subject in four of the five. The fifth, where she was absent, however, was perhaps the most successful of the series. This showed the "Earl of Boswell watching the house of Kirk-o-Fields," and the tragic suspense of the moment was powerfully suggested. Following the order of the catalogue, the first frame was filled with five examples by Mr. Alyn Williams, the President. Of these, a head of ... was marked by firm handling and strong characterisation; ... The ... the two-year-old boy who possesses a fortune of something like £10,000,000, was a charmingly sympathetic piece of work. This is the second portrait that the artist has painted of the youthful millionaire, and he should become well acquainted with the boy's features before the latter grows up, for it is arranged that Mr. Williams shall paint a portrait of him every year until he attains his majority. The most important example of the President's work, however, was the full-length of *His Eminence Cardinal Gibbons*, enthroned in the cathedral at Baltimore, U.S.A. The sumptuous scarlets of the ecclesiastical vestments against a background equally rich though darker in tone allowed the artist to indulge in a resonant colour-harmony, which with great



MINIATURE PAINTERS

skill he had subordinated to the presentment of the sitter, which was dignified and full of character. Miss Myra E. Luxmore showed a keen sense of feminine grace in her effectively coloured portraits of the *Misses Craggs* and *Mrs. James Patch*. Miss Nellie Hepburn Edmunds' portrait of *Doris*, eldest daughter of Colonel Balfour, was well drawn and delicately tinted. Miss Edith M. Hinchley's *Youth*, one of the few fancy subjects treated in miniature style, was decidedly pleasing, and Miss H. M. Kempthorne's *Portrait Study* was one of the most daintily handled works in the exhibition. Miss Bess Norriss, who last year was represented by—among other



PORTRAIT OF A LADY IN BLACK
IN THE ROYAL SCOTTISH ACADEMY

BY DOUGLAS ROBINSON

works—a miniature which was secured for the permanent collection at the Walker Gallery, Liverpool, has attained perhaps an even greater breadth of handling than formerly. Though very fascinating, this broad handling is apt to degenerate into slowness, and Miss Norriss should beware lest she should carry the tendency too far. Her *Lady Euan Smith* was completely satisfying. The bold brushwork and firm handling of *Tita Lerner* gave it marked distinction, while the *Blue Dragons*, if somewhat slightly painted, was charming in its colour and arrangement. Mr. Cecil W. Quinnell, in his *Little Miss Mischief*, happily caught the fascinating archness of his childhood, but the colouration throughout was in a too high key—a fault also observable in the carmines of some of his other portraits, which detracted somewhat from their sure draughtsmanship and brushwork. Miss Grace Wolfe's two examples showed a great daintiness of colour, and the same criticism could be applied to Miss Inez Buchanan's *Harmony* and *Mrs. M. and her little Daughter*. The latter works, despite

their delicacy of handling, were firmly drawn, and made charming compositions. Miss Dorothy Ward's frame of portraits showed good work, with a slight tendency to over-modelling in one or two of the faces. *Dinner at Seven* was a highly-finished study of still-life by Mr. Charles Spencelayh, and the bronzes of Miss Phoebe Stahler—a little heavy in their treatment—and the medallions of Miss Newman, which would have been better if more restrained, should not be unnoticed. Miss M. B. Saunders showed marked originality in her colour-schemes, and Miss Molly Power's work free handling. *Convalescent*, by Miss M. E. Broadhead, a study of an

elderly lady in bed, was quite one of the best works here, the handling being crisp, and the colour, though quiet, well harmonised. Miss Hope Douglas had several sterling examples, well drawn and characterised. Miss Emile King was good, but hardly attained her past standard. Miss Florence White's *Lady Barrymore* was reminiscent of an earlier generation of miniature painters, while among other miniature artists who should be noticed were Miss Carlotta Nowlan, Mr. Val Davis, Miss Bertha Johnson, Mr. E. M. Neatby, and Mr. S. Arthur Lindsey. Hardly miniature in its treatment, though none the worse on that account, was Mr. H. Chamen Lintott's *Young Girl with Grey Scarf*, handled with great power and decision, and marked by rich though restrained colour. Mr. Hal Hurst's *Pearls of Spray* was a dainty and lightly-touched sea phantasy, and Mr. William A. Breakspeare's *Summer Breezes*, another study of the nude, was equally refined and delicate in its quality. Among the pieces of sculpture, Miss Christine Gregory's little bronze of *Niobe* was well modelled and gracefully

in plaster showed realistic
Miller's refined and well-
Cardinal Gibbons and Miss
K. W. Walker's examples in
overlooked.

The late Sir Lawrence
Alma-Tadema

Alma-Tadema makes an irre-
parable gap in the ranks of
consummate craftsman in a
style which is now little prac-

height of perfection which
no living artist has been able
to emulate. Sir Lawrence
was Dutch by birth, being

on January 8th, 1836, the son

at Leeuwarden. The father
died when young Tadema
was only four years old, and
his mother had a hard strug-
gle to bring the lad up. He
early showed a taste for art,
and though there was op-
position on the part of his
relatives, they were induced
by a serious illness which he suffered to allow him to
follow his natural bent. He first studied under Wappers
at Antwerp, and ultimately under Baron Leys, whom he
assisted in painting the large frescoes at the Hotel
de Ville at Antwerp. Tadema closely assimilated the
manner of his master, and at first followed him in his
choice of subjects, which were generally concerned with
Belgian medieval history. Later on he went further
back in his researches, first endeavouring to portray the
life of ancient Egypt, and afterwards that of classical
Rome. The last named phase commenced about 1865,
and Tadema remained faithful to it during the remainder
of his life. In 1869 he contributed his first pictures to

Dance Pyrrhique, works which made a great sensation,
and extended his reputation already established on the
Continent to this country. In the following year he
was again represented, and in 1870 he left Brussels,
where he had been residing for several years, and came
to live in England. Tadema's career here was a per-
manent triumph. He was elected an Associate of the

years earlier, and a full member in 1879. Previously to
this he had been elected a member of the Amsterdam



Academy in 1862, and ob-
in 1864. His English knight-
hood was not given him until
1899, a somewhat belated
honour, for before this he had
been made a knight of many
of the Continental orders, in-

Holland, Bavaria, France,
Prussia, and the German Em-
pire. A more unique distinc-
tion was the Order of Merit
awarded him in 1905. As
regards his art, Sir Lawrence
Alma-Tadema was his own
greatest rival. His field was
a limited one; though his
compositions and effects were
varied, they for the most part
dealt with the same epoch in
history, and his types of
figures, their costumes and
surroundings, were conse-
quently similar. So long as
the artist had not perfected
his technique, and could show
an advance on his previous
achievements, this uniformity
of subject was overlooked in
the wonder aroused by his
marvellous craftsmanship;
but when he had reached a
standard it was impossible
to better, the uniform excellence
of his art accentuated the

appearance of repetition in his work. Tadema's early
pictures, which won for him his unique reputation, were by
no means his best. It was not until the eighties that his
powers appeared at full maturity, and in works like *The*
height which he subsequently maintained without surpas-
sing. Though Sir Lawrence never painted an important
work which did not contain figures, it may be questioned
whether he will be remembered by posterity so much as a
figure painter as one of still-life. His figures, beautifully
painted as they were, were sometimes wanting in anima-
tion and interest, but their accessories, more especially the
marble and flowers which he introduced so frequently in
his latter works, were realised with an imitative skill not
surpassed in any work by old or modern masters.

remain so fresh and topical in their
interest that one hardly realises how
long the artist has been engaged in
exploiting the inconsistencies and
foibles of politicians for the edification
of the Liberal party and the amuse-
ment of the public in general. According to the notice on

Westminster
Cartoon
by Sir F.
Carruthers
Gould

the catalogue of the exhibition held at Messrs. Walker's Galleries (118, New Bond Street), this was the fifteenth of the series. They have all been conducted under the direction of Mr. Harry E. Nicholls, who told the writer that from first to last all the victims of "F. C. G.'s" general caricature, so far from resenting the liberties taken with their persons, have shown an eagerness to secure the drawings which embodied them. There is a mournful aspect of the matter in the thought that so many of the great men who were among the earliest of Sir F. C. Gould's subjects have been taken from us. This was feelingly suggested in the little cartoon *Vanished Faces*, showing six of the most prominent of the leaders who have fallen, not indeed through the political fray though in it—Gladstone, Salisbury, Harcourt, Bannerman, Earl Spencer, and the Duke of Devonshire. Of Gladstone there was a second portrait in "The Foreward and Last Word," where he was shown introducing the first "Home Rule Bill," and Mr. Asquith the second one, the cartoonist taking the pardonable liberty of accentuating the resemblance between the personal appearances of the two statesmen in order to emphasise the similarity of the situation. Lord Rosebery as Guy Fawkes ready to set fire to superfluous literature, Sir Edward Carson and Lords Robert and Hugh Cecil as lions waiting for a Daniel, and Mr. Asquith as "The Patient Pit Pony," were among the many felicitous cartoons, all of them edged with keen wit, but none barbed with malice or offence.]

SOMETHING more than a suggestion of the *Arabian Nights* was conveyed in M. Leon Bakst's *Designs for the Russian Ballets*, shown at the Fine Art Society's Galleries (148, New Bond Street). The majority of the designs were primarily intended for Covent Garden, and served their purpose, giving to theatre-goers a new vision of rhythmic beauty. Beyond this they possessed a permanent value, for they brought another sphere—and that not a small one—within the province of art. This was the realm of ancient Eastern romance. Despite the many explorers of this realm, none have pictured it convincingly before. They have either contented themselves with filling it with orthodox figures, correctly habited in Eastern garb, but evincing nothing of the supernatural atmosphere in which they move, or they have descended boldly to the realms of phantasy, evolving creations, strange and startling, but not Eastern. M. Bakst's figures are not realistic, but they are



VINSON SON OF MRS. EDWARD BEALL MILAM
BY ALYN WILLIAMS IN THE EXHIBITION OF
THE ROYAL SOCIETY OF MINIATURE PAINTERS

convincing. One could not match them with a Kodak, but they are alive with the voluptuousness, the savage passion, the romance and cruelty of the East; and yet so far removed from actuality that it is no shock to the imagination to suppose them moving amidst a magic environment and encountering genii and supernatural beings. That M. Leon Bakst sought for merely theatrical effect and, without intention, discovered a new realm in art, detracts nothing from the merit of his achievement. He has gained his success by combining the barbaric splendour of Eastern colouration with resonant and rhythmic line, and investing the whole with the power of an imaginative personality. His examples of other themes were characterised by high technical

attainment, but it was in his Eastern subjects that he showed his full strength.

THE water-colour drawings exhibited by Mr. Baragwanath King at the Central Art Gallery (41, Wigmore Street) showed a welcome broadening of his range of expression. The strongly coloured moorland and mountain scenes to which he has accustomed us were well in evidence, but with them were a number of representations of nature in her brighter aspects. Among the best of these was *Summer Sunshine, Cliffs of West Cornwall*, a view from a green crested upland overlooking a stretch of sea, with a headland beyond, enveloped in a golden haze, which was noteworthy for its atmospheric quality and beautiful colour. *Gorse in Bloom, Mount's Bay*, was fresh and sunny, and the former adjective may be employed in regard to *The Ebbing Tide*, a clever study of blue sky reflected on the shallow water descending seawards. Of the mountain scenes, *Sundown in the Highlands, Glen Spean*, was almost too strong in its contrast of the sombre mountain with the light-flooded sky; the cloud-forms in *Sunlight after Rain, Dartmoor*, were well studied and expressed with fine gradation of tone, and there was much delicate feeling in the *Sunlight and Shadow, Ditsworthy, Dartmoor*.

The Solon Collection

MR. MARC LOUIS SOLON, whose collection is to be sold by public auction by Messrs. Butters, at Hanley, in October, is the great ceramic artist and author, in whose hands the decoration on china known as *pâte-sur-pâte* has received its highest expression. The beginnings of the

English Potter, in which he tells of his first acquaintance with the old Staffordshire wares of artistic merit, the beauties of which at that time had not been revealed to artists and connoisseurs until Mr. Solon provided the key. The pieces to be sold comprise all the historic pieces which for forty years have been illustrated in Mr. Solon's works.

THE world is peopled with individuals possessing artistic taste and feeling, who yet lack the technical accomplishment to give them utterance. The higher their artistic insight, the less they are able to bring it into effect, for by enabling them to realise their technical shortcomings more acutely, it serves to discourage them from all effort. In the realms of painting and literature such people are compelled to assume the rôle of passive onlookers, but in music the invention of the pianola

affords them an instrument on which, without manipulative skill, they can give full emotional expression to the compositions of all the great masters of melody. This was conclusively proved at the Orchestral Concert recently given under the auspices of the Orchestrelle Company at the Queen's Hall. Here for the first time at an important concert a pianola was used for the presentment of all the pianoforte parts. That Professor Arthur Nikisch conducted the London Symphony Orchestra on this occasion, and Miss Elena Gerhardt gave several of her most expressive songs, shows conclusively that the pianola is now regarded as a seriously artistic instrument by those in the highest circles of musical art. Presided over by Mr. Easthope Martin, it gave expression in a remarkable manner to the "colour" and feeling of such pieces as Greig's "Concerto in A Minor." In brilliance and correctness of execution it is far superior to the performances of the ordinary player, while in the higher qualities of the art it is only inferior to the playing of the greater pianists.



THE FIGURE OF MUSIC, BY THE SCULPTOR, MISS E. GERHARDT.



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR MAGAZINE* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR*, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Boydell's "Shakespeare Gallery."—A5,651 (Grapenhall).—A complete copy of this work usually realises £10 or £15 by auction, and your odd volume would not sell for more than about £5. The prints, as a rule, realise better prices when sold separately.

"Works of Robert Burns."—A5,663 (Spalding).—We cannot value your volume of the *Works of Robert Burns* without knowing the date. The date of dedication, 1787, in this case does not refer to the date of publication.

Prints.—A5,665 (Forest Gate).—Your two prints by Barraud are practically valueless from a collector's point of view, and under ordinary circumstances would not realise more than a few shillings.

Engravings.—A5,682 (Norwich).—If genuine, your two engravings by Westall are undoubtedly of value. It is impossible to give a reliable opinion without seeing them.

"Ingoldsby Legends."—A5,687 (Eastbourne).—Your copy is apparently a first edition. If you have the complete work, though the binding is shabby, it should realise £10 to £15, if otherwise in good condition.

Ornaments.—A5,697 (Woodford).—Judging from the mark, your ornaments are comparatively modern, and are practically valueless from a collector's point of view.

Bristol Figures.—A5,698 (Bicknoller).—Your Bristol figures of "The Seasons," if genuine, are of considerable value, as the productions of this factory are increasing in value every year. We cannot, however, place any definite valuation upon them without seeing them, and we should advise you to send them up for inspection.

Print.—A5,700 (Dublin).—Your print by Gauguin, though cut close and laid down, may still be of some value, as there is a demand for this engraver's work. We cannot value it definitely without seeing it.

Engravings.—A5,701 (Whitworth, Rochdale).—Your four

engravings together would not realise more than £1 to 30s., as there is no demand for these subjects at the present time.

Toby Jug, etc.—A5,706 (Blackwater).—The toby jug of which you send a photograph is quite an ordinary variety, and even if genuine would not realise more than 25s. to 30s.; if a reproduction, its value does not exceed 5s. to 10s. The old china basin is apparently a cruet stand; but as you mention no mark, and the photograph is very small, it is impossible for us to say anything further about it.

Screen.—A5,719 (Aintree).—The screen is evidently eighteenth century, but of so simple a nature as to be of little value. The banner has apparently no frame, and otherwise we fear it is not sufficiently important to interest a connoisseur. So far as one can judge from the photograph, the value is considerably under £3.

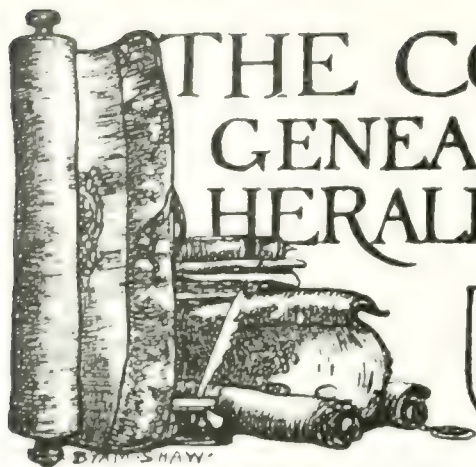
Water-Colours.—A5,720 (Huddersfield).—Your two water-colours by H. B. and J. N. Carter would be unlikely to realise any notable sum in the market, as neither of the artist's names is of any special note. To place a definite value we should need to see them.

Engravings by Bartolozzi.—A5,739 (Louisville).—Your two engravings by Bartolozzi are both worth over £1 if genuine impressions. As both have been frequently reproduced, we cannot value them definitely without seeing them.

"Cupid's Pastime."—A5,746 (Exeter).—Your pair of prints, *Cupid's Pastime* and the companion, would probably realise between £2 and £3 if good impressions.

Rockingham Marks.—A5,781 (Sloane Street).—The Rockingham china mark is not an anchor, but a griffin, though some pieces bear the name "Brameld," beneath which is a St. Andrew's Cross and four dots.

Etchings.—A5,787 (Bath).—Your two etchings by Lucas van Leyden, if fair impressions, should be worth several pounds each. Poor impressions of the work of this master are of comparatively small value.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



Special Notice

For those who wish to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Square, London, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

British Museum.

This old seafaring family, on the outbreak of the great Civil War, threw in their lot with the Parliament, and we soon find one Richard Haddock a captain of a ship under Blake. His son William was also a captain in the Navy, and was presented with a medal and £40 by the Parliament for his gallantry in the action with the Dutch in 1653; his brother Richard was also a captain. This William had no less than three sons, captains in the Navy; the eldest, Richard, afterwards became the famous Admiral Sir Richard Haddock, Kt., who was captain of the *Royal James*, the flag-ship of the great Earl of Sandwich, who, in the engagement with the Dutch on the 28th May, 1672, was blown up with his ship, Sir Richard being picked up out of the water, wounded. Sir Richard's eldest son, Richard, was a captain and comptroller of the Navy; while another son, Nicholas, became an admiral, and commander-in-chief in the Mediterranean.

Many of the members being buried at Bromley in that county. This estate, and others, were purchased jointly by Richard Thornhill and Samuel, his son. There is a beautiful brass in Bromley church to the former. The latter had two sons at least—Sir Timothy, and Sir John Thornhill. Sir Timothy had a son, Colonel Richard Thornhill—died before 1658—who was father of Henry Thornhill, who held Queen Court, Ospringe, one of the estates purchased by his great-great-grandfather Richard. Sir Samuel was buried at Bromley, 28th June, 1647; as also was Frances, daughter of Sir John, 1st January, 1640.

He who lies lone beneath this sod
For years he was prepared to die
And leave this world of misery.
Though robbed on earth by pretended friends—
Injustice done him, for their selfish ends—
He's now beyond their power and sphere,
As thieves and robbers cannot enter there,
But let these wicked beings know,
The time will come for them to go;
To give account of crimes, both great and small,
Before the Lord, the righteous Judge of all,
And there receive their final doom,
From whence they never more can come."

CYMO. The arms of Stott are: Gu. a lion ramp. ar. a canton erm. Crest: On a mount vert a peacock pp. Burke's *General Armory* also mentions different arms used by Stott of Scotland, and also by Thomas Stott of Quebec. To ascertain which of these arms the family you mention are entitled to, would necessitate a search being made.



Doulton's Lambeth Wares

By J. F. Blacker

[Part II.]

THE articles figured in the first two illustrations are productions of those early days when the energies of John Doulton, the founder of the house, were being ably seconded by, amongst others, his two

Mrs. Buckland, who owns the original, as well as the still more strongly drawn portrait, by the same artist, of her mother, Lady Doulton.

The early Art ware comprised, as may be seen,



NO. I. GROUP OF OLD DOULTON STONEWARE. (1) CAUDIE FLASK; (2) WILLIAM IV. REFORM CORDIAL; (3) SILENUS'S JUG; (4) NAPOLEON; (5) THE TRUE SPIRIT OF REFORM; (6) BOAR HUNT JUG; (7) NELSON; (8) LORD JOHN RUSSELL.

oldest sons—John Doulton, junr., and Henry. Even thus early it occurred to the elder of the brothers that some beautifying addition to their brown stonewares might be made by applying a blue and a deeper brown pigment, and experiments were made, but his comparatively early demise left the development and perfection of the now famous Art wares to the enterprise and enthusiasm of his brother Henry, afterwards Sir Henry Doulton. We publish as headpiece to this article a reproduction of the beautiful chalk drawing of Sir Henry by Frederick Sandys, for permission to photograph which our acknowledgments are due to

some finely modelled jugs, one having as its subject "Silenus" attended by his troop of satyrs; another,

a vigorously modelled "Boar Hunt." The Reform flasks, going back to the years 1832-4, were in great demand, and were speedily imitated by other potters. Topical as these were, they have suggested some notable latter-day portrait flasks which are shown at the bottom of the next page. Of the "Nelson" jugs few seem to have been produced, and it is not easy to find specimens of the old period such as that illustrated. I expect the "Roosevelt" mug modelled by Mr. L. Harradine, will become very popular. It is a spirited



NO. II. LARGE NELSON JUG.



FIG. III. — A GROUP OF STONWARE VESSELS, INCLUDING A JUG, A POT, A BOTTLE, A CUP, A SPOON, AND A LID.



FIG. IV. — A STONWARE VESSEL, SHOWING THE SHAPE AND TEXTURE OF THE WARE.

pieces, their names, and their excellence. "Excellent progress" are the words.

The shape of modern

possible approximation to the famous old Elizabethan ware which, when mounted in silver or silver-gilt of the period, is so valuable. Nobody has yet settled quite conclusively who made that old ware,

John Dwight's time. Over three hundred years have passed, and now, on the Albert Embankment, Delftware stoneware, in quaint and beautiful forms, is achieving great success owing to the immense demand for it, and I venture to prophesy its employment everywhere as the ideal ware for decoration. Its strength and durability will commend it to clubs and hotels where hard usage is general.

The beautifully modelled little statuette of Queen Victoria, height 10 inches, does much credit to Mr. J. Broad, from



FIG. V. — A STATUETTE OF QUEEN VICTORIA, MODELLED BY MR. J. BROAD.



FIG. VI. — A GROUP OF STATUETTES, INCLUDING A KING, A QUEEN, A PRINCE, A PRINCESS, A LORD, AND A LADY.



NOS. VII. AND VIII.—DICKENS STATUETTES
SAM WELLER, SAIREY GAMP AND MR. PICKWICK



MODELLED BY MR. I. HARRADINE
MR. SQUEERS, MR. MICAWBER AND MR. PECKSNIFF

whose hands have come many of the largest modelled productions of the firm. This statuette is in brown

glazed stoneware, and you will notice two other figures by the same skilled artist in "Our Lady" and "Pomona," both of which are executed in terra-cotta. White salt-glazed stoneware, having the surface and general appearance of the old Staffordshire salt-glaze, distinguishes the series of "Dickens" figures and the "Roosevelt" mug, designed by the same artist, Mr. Harradine; whilst No. ix., in highly glazed stoneware, with the whiteness of Delft, and No. x., in Carrara stone-ware, with a vellum or egg-shell texture, are the work

of Mr. M. V. Marshall, one of the veteran artists of the firm, whose fame is world wide.

The extent and variety of Doulton's products are further emphasised by the group of salt-glaze metallic lustre and flambé wares, which owe much of their beauty to the delightful "shot silk" tones so difficult to describe. The first and fifth are notable pots. The former has a charming metallic lustre evolved in the single fire of the salt-glaze kiln, and the latter, a flocculent blue colour with a dull sheen



NO. IX.—STATUETTE IN
GLAZED STONEWARE
BY MR. M. V. MARSHALL



NO. X.—STATUETTE IN CARRARA
STONEWARE BY MR. M. V. MARSHALL



NO. XI.—GROUP OF SALT GLAZE METALLIC LUSTRE AND FLAMBÉ



ANALYTICAL DATA: C, 60.1%; H, 4.1%; N, 12.1%; O, 23.7%.
 IR (KBr): 1650 (C=O), 1550 (C=C), 1450 (C=C), 1380 (C=C), 1280 (C=C), 1180 (C=C), 1100 (C=C), 1050 (C=C), 1000 (C=C), 950 (C=C), 900 (C=C), 850 (C=C), 800 (C=C), 750 (C=C), 700 (C=C), 650 (C=C), 600 (C=C), 550 (C=C), 500 (C=C), 450 (C=C), 400 (C=C), 350 (C=C), 300 (C=C), 250 (C=C), 200 (C=C), 150 (C=C), 100 (C=C), 50 (C=C).
¹H NMR (CDCl₃): δ 7.5 (d, 2H, H_A), 7.2 (d, 2H, H_B), 6.8 (d, 2H, H_C), 6.5 (d, 2H, H_D), 6.2 (d, 2H, H_E), 5.8 (d, 2H, H_F), 5.5 (d, 2H, H_G), 5.2 (d, 2H, H_H), 4.8 (d, 2H, H_I), 4.5 (d, 2H, H_J), 4.2 (d, 2H, H_K), 3.8 (d, 2H, H_L), 3.5 (d, 2H, H_M), 3.2 (d, 2H, H_N), 2.8 (d, 2H, H_O), 2.5 (d, 2H, H_P), 2.2 (d, 2H, H_Q), 1.8 (d, 2H, H_R), 1.5 (d, 2H, H_S), 1.2 (d, 2H, H_T), 0.8 (d, 2H, H_U).



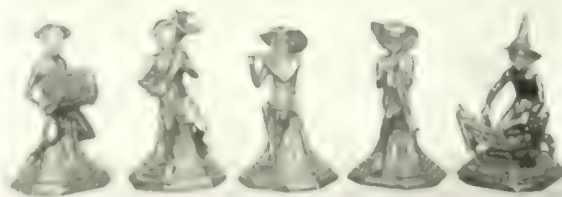
and are repeated, deserve more than a passing tribute of commendation. Designed by well-known artists, like the more ambitious pieces, they are salt-glazed, the whole body, design,

veloped in a single firing with a maximum of 1000 and

precision in stoneware. In this ware, too, is modelled the band of musicians, comprising forty figures, by Mr. George Tinworth, remarkable individuality.

found in cathedrals and
churches, and in the
streets of the old cities.

figures are amongst the rarities of ceramic art. These modern ones will



strengthened by the decision of a leading expert in old English wares to whom I mentioned this matter. He immediately ordered the whole set.

When we thus consider the productions of this factory we must acknowledge that they are of extremely artistic character, and that they evince a purity of taste which is highly meritorious. The colours remarkably chaste and elegant, and the decorations are always thoroughly well considered and especially adapted to the material, the mode of production and the use of the object. These were Jewitt's



MR. J. BROAD

opinions in 1878. The "excellence and production" has been fully maintained since that time, so that I, who have seen and compared to the gold the work produced at Doulton's, can corroborate those opinions and add some more expressed in 1878. It stands supreme amongst the best of the world in the apparatus used ware ever made.

Old House at Halesworth, Suffolk



OLD DOOR
DESCRIBED IN ARTICLE

THOUGH the beauty of the stately Gothic cathedrals and abbeys, which are sparsely dotted over the length and breadth of England, has long been recognised, it is only of recent years that connoisseurs have begun to appreciate the less imposing, though equally beautiful, domestic architecture, conceived in the same styles and built during the same periods. The result of this tardy awakening is that nearly all the characteristic specimens of the timber-framed houses anterior to the Tudor period have been improved out of existence; while the few—the very few—that remain are being eagerly sought after by

directors of national museums and American millionaires for the sake of their superb old woodwork. One especially mentions the pre-Tudor houses, because, during the Tudor period, pure Gothic architecture began to be debased by the introduction of Renaissance forms, and the woodwork as well as the masonry to show a falling away from the chaste and dignified restraint which distinguished much of the best work of the earlier period. A characteristic example of the earlier style of architecture is the ancient Three Tuns Hotel, which, in spite of the addition of a few modern surface disfigurements, still remains one of the most picturesque features of the old-world town of Halesworth, Suffolk. It has outlived the story of its origin, but tradition gives it a religious foundation, and this is confirmed by the character of the building, which, it is thought, once may have formed part of a monastery. However this may be, there is no doubt of its great antiquity, the experts agreeing that all its superb oak woodwork is considerably over five hundred years old. It is a timber-framed house, the whole of the structure being in massive oak, with the supporting beams of astonishing girth and substance. The richly moulded ceiling, beams, and joists, all in thorough preservation, are probably unique examples of their character, period, and condition. These are all visible, as well as the valuable oak timber framed floors; but a slight examination of the plaster-covered walls has led to the discovery of good oak pinnelling concealed underneath, as well as that already showing in a passage next to the office. A feature of the house is the three attic dormer windows rising out from the roof, which are beautiful and

characteristic examples of early English work.

The roof itself, like the rest of the structure, is built of oak, and nearly wholly



DORMER WINDOW

covered with old plain tiles of the period. The principal doorway is comparatively modern, but the door and frame at the entrance to the passage are contemporary with the house, the door being a fine example of linen-fold moulding, and the lintel tastefully carved. This fine

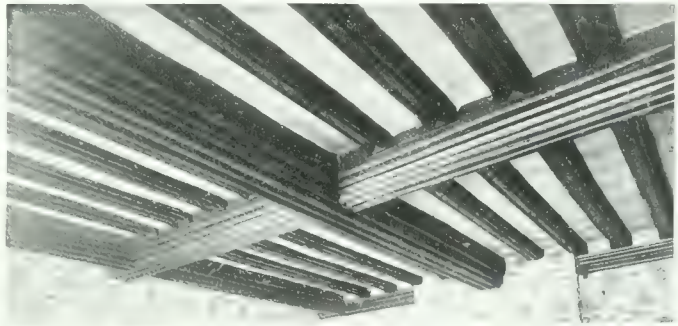


ILLUSTRATION SHOWING PART OF CEILING WITH OAK BEAMS

old building, with its amazing wealth of old oak, will shortly have to be removed, and the entire structure is now offered for sale. The woodwork is in a wonderful state of preservation; in fact, practically perfect, and could be removed for re-erection or other purposes with little difficulty. As examples of ancient craftsmanship, the value of a large portion of the oak is practically inestimable; so that the removal of the house offers a unique opportunity

to all those to whom such work appeals. The two principal rooms are 24 ft. by 19 ft. and 23 ft. by 18 ft., which gives an idea of the size of the building. Those interested should write to the Manager of the Colchester Bowing Company, Limited, Colchester, the owners, who will be only too pleased to let anyone view the building.



THE THREE TUNS, HALESWORTH

FAMILY HISTORY.

An Idea of Interest to Genealogists.



OWING to the number of answers we have received with regard to the article we printed on "Chancery Proceedings," and the great use that so many have made of that idea, it has been arranged to inaugurate yet another new scheme for the benefit of the numerous readers of "The Connoisseur" who are interested in their family histories.

Many genealogists and local historians have copies and extracts from numerous documents relating to the family or parish in which they are interested, but do not care to go to the expense of having a search made of the various records to acquire extracts made of those they have not already obtained, which means going over the same ground a second time.

To meet this contingency, we have decided to adopt the following system, viz. : that, for a nominal fee, to cover cost of postage, &c., our Genealogical Editor will report any documents relating to any one or more names or places that he may find during his researches ; no fee will be charged for such reports, other than that mentioned above. In this way, if a student has a note of the document referred to in our report, or thinks it would not be of interest to him, he need not go to the trouble of having an extract or copy ; on the other hand, if the reference sent is of interest, then an extract could, if desired, be made for a small fee. This should appeal very strongly to the local historian, who so often finds it difficult to obtain material relating to his parish.

We would draw special attention to the fact that our Genealogical Editor and his assistants, who are continually searching among the old records in London and at various country Probate Offices, &c., would be able to supply references to names that are mentioned in the body of various documents. For instance, in the Proceedings of the Court of Chancery, Requests, Star Chamber, &c., one often finds a suit relating to the estate of a deceased person who may have left no will, and which would be indexed under the names of the parties to the suit, with no clue whatever to the valuable matter contained. Such references, too, would be found in wills which would probably never come to the notice of the student unless in the way suggested above.

Those who would like to have further particulars of this scheme should write as soon as possible to The Connoisseur, Editors, "The Connoisseur," Haverhill Buildings, 11, Abchurch Lane, London, E.C. 4.

THE

CONNOISSEVR

A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY



BY J. GROZER

MORNING, OR THE REFLECTION

AFTER W. WARD

MAY, 1912

One Shilling Net. Subscription: 12/- per Annum, Post Free 16.

DANIELL

BY SPECIAL APPOINTMENT



Old Oak Rooms

Oak Panelling

SPECIALISTS in INTERIOR DECORATIONS



The Historical Oak Rooms from the Manor House, Oulton Broad, have just been purchased by
Messrs. DANIELL

The house is of historic interest, and Suckling, in "The Antiquities of the County of Suffolk," written in 1848, says:—"The Manorial Residence, from its style, must have been built by the Hobarts in the latter end of Queen Elizabeth's reign, or early in that of her successor. Its interior fittings partook of considerable expense, if we may judge by the labour and ornament bestowed on a Mantel or Chimney-Piece which still remains."

A Fine Collection of Early English Furniture on view in our Galleries

42, 44, 46, Wigmore St., W.

THE

CONNOISSEVR

A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY



L'Amour fruit

LES PRUNES

DANIELL

BY SPECIAL APPOINTMENT



Old Oak Rooms

Oak Panelling

SPECIALISTS in INTERIOR DECORATIONS



The Historical Oak Rooms from the Manor House, Oulton Broad, have just been purchased by

Messrs. DANIELL

The house is of historic interest, and Suckling, in "The Antiquities of the County of Suffolk," written in 1848, says: "The Manorial Residence, from its style, must have been built by the Hobarts in the latter end of Queen Elizabeth's reign, or early in that of her successor. Its interior fittings partook of considerable expense, if we may judge by the labour and ornament bestowed on a Mantel or Chimney-Piece which still remains."

A Fine Collection of Early English Furniture on view in our Galleries

42, 44, 46, Wigmore St., W.

THE

CONNOISSEVR

A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY



MADAME LOUISE, DAUGHTER OF LOUIS XV.

From the painting by Nattier at Versailles

DANIELL

BY SPECIAL APPOINTMENT



Fine Bronzes, 14th to the 18th Century



42, 44, 46, Wigmore St., W.

THE CONNOISSEUR

A MAGAZINE FOR COLLECTORS
Edited by J. T. HERBERT BAILY



THE FRANKLAND SISTERS

From the Engraving by W. Ward, after John Hoppner, R.A.

BY PRIVATE TREATY

Great Sale of *Antique and Rare Laces*

CHARLES LEE & SON

The Royal Specialists

98, 100, 102 WIGMORE STREET

Offer Remarkable Bargains in Real Lace

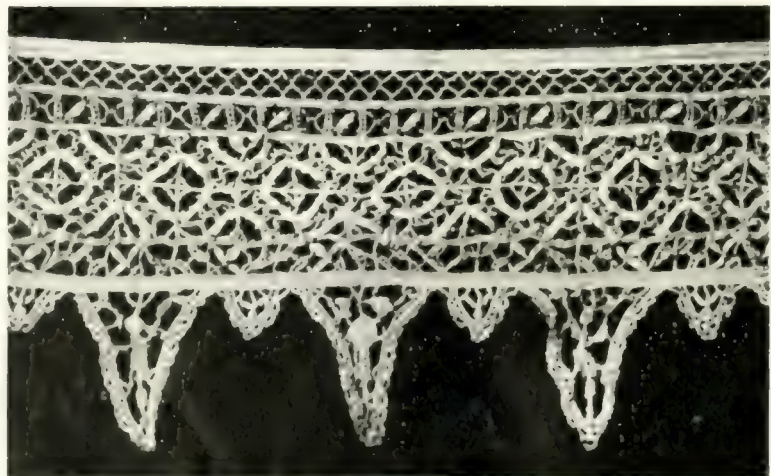
Connoisseurs of Lace

A FEW EXAMPLES OF WONDERFUL BARGAINS IN RARE LACES



Alençon. Period Louis XVI.

2011	Length of Old Mechlin	...	...	30 -
206	3 yards Fine Burano	...	...	£4
789	Length Early Milanese	...	...	10 -
666	Fine piece of Narrow Antique Valenciennes	...	...	20 -
700	Long Length of Valenciennes, very fine	...	...	£12
787	7 yards Honiton Flouncing	...	...	£14
211	6½ yards Narrow Valenciennes	...	...	24/-
100	4 Old Honiton Lace Centre Five o'clock Tea Covers	...	...	each £5
	Dutch Caps, a quantity	...	...	5/- to £2
	Numerous Lace Handkerchiefs	...	...	10 - to £5
7206	An important Lappett (Antique Valenciennes with length of Flouncing to match, late property of a Royal Lady)	...	...	£10
6306	Old Buckingham Sleeves	...	...	30 -
6709	Flounce of handsome Italian, 4¼ yds. long, 9 in. wide	...	...	£12
2076	Flounce of Old Rose Point, 4½ yards	...	...	£15
906	Fine Old Brussels Point Gaze Fichu	...	...	£14
	Three Old Carrick-ma-Cross Fichus	...	...	each £10
	Exquisite Fine Italian Rose Point Berthe	...	...	£25
	20 Bridal Veils at half the usual price.			



Reticilla Insertion with Pointed Edging.

N
1
C75
v.33

The Connoisseur

**PLEASE DO NOT REMOVE
SLIPS FROM THIS POCKET**

**UNIVERSITY OF TORONTO
LIBRARY**

